

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3635.

SATURDAY, JUNE 26, 1897.

PRICE
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THE FOLK-LORE SOCIETY.

THE CONCLUDING EVENING MEETING of the Season will be held at 22, ALBEMARLE-STREET, PICCADILLY, on TUESDAY, June 29, at 8 p.m., when a Paper, entitled "The Making of a God—a Study of the Basis of Idolatry," will be read by Mr. W. CROOK. F. A. MILNE, Secretary.
11, Old-square, Lincoln's Inn, W.C., June, 1897.

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THE NEXT PROFESSIONAL EXAMINATION will be held at 20, MANOVER-SQUARE, LONDON, W., on JUNE 30 commencing at 10 a.m. If two or more Candidates desire to sit for examination at any of the large Provincial Towns, arrangements will be made for them to do so.

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QUERIES—"Harvesty"—"Harvesty"—"Cappel-faced"—Col. Galatin—The Three Lemons—Friends in Council—"T. G. Belle"—"Pyrography"—"Conservatory"—Hollyhoy House—Good Friday—Tom, Dick, and Harry—"Wonders—Silver Medal—Running Camp—Map—Armorial Families—Slavonic Names—Dog-gates—"Nature"—Rible of Nature—Mikling Silphion—Bishopric of Osney—Cheney Gate—Induction at Dorking—Tuscan—Punjab Medical.

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SATURDAY, JUNE 26, 1897.

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LITERATURE

Jubilee Greeting at Spithead to the Men of Greater Britain. By Theodore Watts-Dunton. (Lane.)

It is interesting to observe the growth in English poetry of the Imperial idea. That growth, necessarily, is of comparatively recent beginnings. For centuries the love and admiration of English poets were bestowed on Britain only. They felt in the smallness of the kingdom the pride we now feel in the largeness of the empire. It is of "England" alone that Shakespeare writes with such spontaneous enthusiasm—an "England" which, we should say, did not include Scotland, and certainly did not include the sister island. What inspired Shakespeare was this "little body with a mighty heart," this "precious stone set in a silver sea"—that "Albion" of which Drayton, Warner, Daniel, and William Browne discoursed with an enthusiasm only less ecstatic than Shakespeare's. Even when 'Rule, Britannia,' came to be written, all (apparently) that Thomson had in view was that "little body" which had so moved Shakespeare; it was of "Britons" only—of the men of this "tight little island"—that he sang. One notes similar limitations in Collins, in Campbell, in Southey, in Wordsworth. When Wordsworth addresses Milton, it is to tell him that "England" has need of him; he celebrates the flood of "British" freedom, but it is upon the "England" of Shakespeare and of Milton that his eyes are fixed.

Only of late years, with the "expansion" of England, has come an expansion of the poets' sympathies in this direction. Even Mr. Swinburne, whom Mr. Watts-Dunton in his characteristic dedication most truthfully describes as "our great contemporary writer of patriotic poetry"—even Mr. Swinburne, in his eloquent 'Commonweal,' his sonorous 'Armada,' his majestic 'England, an Ode,' has his intellect and fancy turned mainly (it is clear) upon the island-idol of Shakespeare. On the other hand, Mr. Swinburne was, in a sense, the first (published) poet of the Union—the first to

proclaim the essential unity of the two islands, not one only, "set in a silver sea":

Three in one, but one in three,
God, who girt her with the sea,
Bade our Commonwealth to be:
Nought, if now not one.

It is one of the charms and merits of Mr. Watts-Dunton's new poem that in the course of it he emphasizes in vivid and striking fashion this real and happy unity. He says that

—sometimes falling on mine ears,
Voices have vexed my soul with fears:
What sorrows in the womb of future years
Shall England know?

"How shall she stand when round the world Envy shall hiss?" He is comforted, in the first place, by the reflection that English, Scots, and Irish have fought, and will, if need be, fight again, shoulder to shoulder:—

If but the thews of Englishmen
In Drake's great day were strong for every foe,
Shall England find her conqueror when
Not English thews alone deal England's blow,
When Scotland, that twin-sister, who,
Alone among the nations, met her might
With eyes unblenched, who ne'er withdrew
From battle till her heather's blue
Shone red with southron blood of men she slew,
Strengthens the fight?

When Ireland, once so fiercely brave
'Gainst England, standing now with many a scar
From many a fight on field and wave—
From Waterloo and Nile and Trafalgar—
Brings memories of the men who died
To keep two deathless Isles of Freedom free;
When sons of three Great sisters ride
In those proud ships with equal pride
Ready for all the world and, side by side,
Share Sovereignty?

This, says the poet,—

This makes the billows leap along
With finer gallop—leap because they know
How love hath made the sisters strong
To meet the foe, though all the world be foe.

The billows, however, hear "another sound"; and it is in his detection of that sound and in his insistence upon it that Mr. Watts-Dunton shows most markedly the breadth and depth of his poetical as well as of his political insight:—

—they hear another sound,
A girdle of music round the orb of waters—
Voices from those who, standing round
All shores where ocean waves rebound,
Stand there with British feet on British ground,
Britannia's daughters—

Voices of those whose bond of love,
Binding them each to each o'er every sea,
Is love of Her whose pulses move
To peans of an Empire's Jubilee;
Voices that come from distant lands—
From elfin halls where gem-crowned Africa
Opens at last her mystic hands,
And from that eldest born who stands
Between the world's two sister-ocean strands,
Great Canada;

And from those sisters of the South,
Betrothed to stars of deeper soul than ours,
Whose young lips feel the mother's mouth,
Who still remember scent of English flowers:
New Zealand shedding, far away,
Fragrance of Albion o'er the vast expanse;
Australias, round whose coral way
Pacific billows write in spray
A word in sunbobs on the gleaming day—
Faith's word, "Advance."

So far back as the early seventies the late Lord Tennyson, addressing the Queen in an epilogue to 'The Idylls of the King,' rebuked the suggestion that we should let Canada "go," and acclaimed "our ocean-empire with her boundless homes for ever-broadening England." Later still, when he

rewrote (save for the opening stanza) his 'Hands all Round,' he called upon Englishmen to drink not only to the great name of England, but to "all her glorious empire"—to the "strong New England of the Southern Pole," to Canada "whom we love and prize," and so forth. Our lamented poet showed himself more and more appreciative of the Imperial idea. It was, however, left to Mr. Watts-Dunton to give to that idea the fullest, heartiest, most direct, and most vigorous expression yet accorded to it by an English poet.

In saying this we point to one only of the notable features of this 'Jubilee Greeting.' The poem is in two parts, and in the first the writer dwells with force and picturesqueness upon the impregnability of Britain within her ocean barriers. He opens with an address to our colonial visitors, embodying a tribute to the Queen's encouragement of colonial extension:—

In this great year—this year of her
Who loved you in your infant days, the Queen—
Who when the timid sophister
Was fain to narrow the divine demesne
Of Freedom, bade it still expand—
Loved you, in all her loveless realm alone—
Ye come to her whose gentle hand
Ay drew you to the Motherland,
Drew you till Ocean's mighty waist was spanned
By Britain's zone.

After this, the poet conceives the nation's Guardian Angel—the "Angel of the Channel"—as hovering over the waters whereon the Armada met its doom:—

With Kings that Angel learnt to fight:
Their hireling axes shivered in their helms:
His foe is now the people's spite
When bloody-minded nations kill themselves;
But still, round England's sacred crags,
His billowy squadrons roll round her ye love,
Moving with glory of varying flags,
With purple pennons, golden jags,
Mirrored from every cloud that flies or drags
Or streams above.

The poet further conceives the spirits of our forefathers as witnessing, well pleased, to-day's gathering of warships at Spithead:

The eyes of heroes light the Past:
The men who builded Time's heroic years,
Who quelled the world 'neath sail and mast,
Can see each armoured ship beyond the spheres—
Can see yon flag of curling smoke
From funnels of our Angel's Admiral, Steam—
They talk of how the Armada broke
Against Britannia's shield of oak
Whilst there on wheels of storm with foam-
flecked yoke
He drove his team.

Students and critics of poetry will note that, for the purposes of this 'Greeting,' Mr. Watts-Dunton has invented a new and highly effective stanza, whose rhythmic and rhyming scheme furnishes the artist with opportunities here excellently utilized. Brother craftsmen will appreciate the skill with which phrase is built upon phrase, and line upon line—each stanza being wrought up powerfully to a clenching close. All intelligent readers will recognize the manliness of tone, the freshness of imagination, the unconventionality in metaphor, the vigour and *verve* in diction, which this poem presents. Familiarity with the whole *corpus poetarum* and personal association with the greatest of Victorian poets have in no way impaired the individuality of the writer, whose work conveys the impression of a strong poetic personality from which the best is to be hoped. Here, practically, is a new

voice in English poetry, with an accent and a message of its own.

The 'Greeting,' it may be added, is accompanied by four sonnets "to those who carry the tongue of Shakspeare round the world." In the last of these—in which the poet gives voice to the idea of "Greater Britain" as conceived by the original coiner of that phrase, that is to say, as comprehending the United States—we meet with these happy lines:—

Come hither, pilgrims, where these rushes sway
T'ween grassy banks of Avon soft as moss!
For, if ye found the breath of Ocean sweet,
Sweeter is Avon's earthy, flowery smell,
Distill'd from roots that feel the coming spell
Of May, who bids all flowers that lov'd him meet
In meadows that, remembering Shakspeare's feet,
Hold still a dream of music where they fell.

A Ride through Western Asia. By Clive Bigham. With Illustrations. (Macmillan & Co.)

THIS is a modest title for a journey occupying a twelvemonth, embracing such difficult country as Armenia, the more unfrequented parts of Persia, Western Turkestan and Kashgar, and the Russian steppes to the northward. But the author, though he shows sufficient command of language, never uses it superfluously. His method, indeed, is to be commended. He does not inflict anything in the nature of a diary on the reader; on the contrary, he does not scruple to leave an occasional hiatus on his track. He will, perhaps, on entering a new region, devote only a few sentences of introduction to it, but they are so well chosen and condensed that we feel that for a work of this kind more would have been out of place. Besides, he is careful to note the general character and appearance of the district, and the strategic qualities of its strong places and positions; and the outline is further cleverly filled in, not merely with sufficient general information—chiefly second-hand, of course—on its history, resources, and so forth, but with the writer's personal impressions, and the experiences of the party in their intercourse with the natives everywhere. The pictures of this intercourse—sometimes stormy and critical, but varied and graphically told—must be drawn true to life, for they each have the unmistakable characteristic impress of the nation concerned—Turk or Persian or Russian or Chinese.

On the Russian steppe, though he records some pleasant conversations, he confesses to have been bored:—

"The little posthouses were clean, and the people pleasant, but the monotony of the road was intolerable. . . . The same Steppe, the same scattered groups of Kirghiz, the same little green villages and white posthouses, the same thunderstorm in the afternoon—how tired I got of them! It was quite an event to pass a gang of convicts guarded by a battalion of soldiers, manacled, but accompanied by their wives and children."

Travelling through Kurdistan from Baghdad to Kermanshah and Hamadan in February, he found the country under deep snow, so there is not much to be said, "nothing" worse happening than frost-bitten ears. We passed strings of Haj caravans and corpse caravans going to Kerbela. It is the great wish of all devout Shias to be buried near the shrine of Ali, and the horrid practice

of transporting corpses there in batches for burial is resorted to. Some of the rich Persians we met were seated in kejavehs, but they looked miserably cold, and we were better off riding. The early morning and the late evening were the most trying, as when the sun was not up the cut-up snow on the track refroze, and we had to ride over a bad verglas. Once we had to cross ploughed land frozen to the hardness of iron, and very rough. Here I remember we passed a solitary Persian muffled up to the eyes, with a long grim-looking coffin slung across his saddle-bow, a sinister figure. Frequently we had to stop to shoot horses which had broken their legs and been left by their owners to die. The nights were spent in little Kurdish huts, where we were almost stifled by the smoke, and lived on partridges which cost us twopence apiece."

But this was pleasanter than their immediately preceding experience of riding through "the black fetid mud . . . up to the girths" in the streets of "four of the filthiest towns in the world," in the flooded country between Baghdad and the Persian frontier. The description of these great floods in proximity to, and partly submerging, a vast extent of desert, suggests great possibilities for this country under a different administration.

Asia Minor was closed to inquisitive Englishmen after the first Armenian massacres. Mr. Bigham attributes his successful passing of the various barriers to his good fortune; but a great part of his success, both here and elsewhere, may be ascribed to the personal qualities of the traveller, who seems to have made but very moderate use of the almighty *bakshish*, trusting in emergencies to diplomacy of the straightforward kind, which is so disconcerting to the Oriental. Thus, at the Persian town of Kara Aineh, the deputy ruler refused him an escort, but forbade him to proceed without one, and advised his return into Turkey:—

"His tone was irritating, so I produced my English passport, which I knew he could not read, and said:—'This is an order of the Queen of England. It orders all people on the way to help me, and if you do not, you will prepare trouble for yourself. I shall go on to-morrow morning, whether there is an escort or not, but it will be better for you if there is one.' 'It is no good; it is impossible to get soldiers,' said the deputy, going out of the room. I went to sleep, feeling depressed, but at four o'clock next morning there were five mounted soldiers at the door, who wanted to know if we were ready to start. The deputy had despatched a message to the Ked-Khoda in the night, and the latter had sent word that he had heard of the Queen of England, and would provide an escort for her subject."

There is a graphic description of the theft of his revolver—a serious matter—and its prompt restoration on the appearance on the scene of the chief eunuch and his *farrashes*, to the confusion of a rascally post-master and his accomplices. But by the great majority of the Persian officials he was treated with true Persian courtesy and attention. Hunting parties and other festal entertainments were arranged for him, and guides and cicerones were provided or volunteered their services.

The notes of the journey through Russian Turkestan—along routes till recently practically closed to the traveller, but now, with Russian permission, offering few obstacles beyond those due to the character of the country—are short, but interesting.

He was especially struck with the topographical skill and knowledge of the Russian officers, and declares the ordnance maps shown him at Osh to be the best he ever saw. The Turkomans—whose fighting qualities it was supposed would make them a valuable addition to the Russian power—are, we are told, a failure as cavalry, and are besides decreasing in numbers—their drastic treatment by Skobelev having, perhaps, broken their spirit somewhat too effectually. The writer describes also the working of the Russian system of suppressing all subject nationalities, and fostering a stereotyped, but apparently genuine form of loyalty, and supplies some useful and significant details as to Russian railways, actual and prospective. He speculates on the proposal to divert the Oxus into the Caspian. The question of the levels is not yet, we believe, settled, and it may even be doubted whether the so-called ancient bed of the river, the Usboi, is anything but the remains of a chain of desiccated lakes. Anyhow, by the time the river had turned the "Great Karakum desert" into a "fertile cornfield," it would hardly be a navigable stream to the "N.E. corner of Afghanistan." It is rather loose geography, by the way, to say that "the Oxus rises just by Cabul and flows north"; and surely Samarkand is not supplied with water from the Oxus.

We may demur also to the derivation of the name Oxus from the Turkish Ak-su. Ethnologists will dispute the assertion that the Sarts are a people of Turki race who have settled in the towns. It is pretty well established that they are fundamentally of Tajik, i.e., Iranian origin. Nor is it universally admitted that the European races originated in the Pamir. We can hardly admit that "the word Pamir means in Persian 'roof of the world';" and the Persian of the 'Shah Nameh' is by no means such an obsolete language as our author seems to imply. These, however, and a few slips in Eastern words and names, due probably to the absence of the author's final revision, are but slight defects in a volume of travel, the interest and merits of which are beyond the average.

The Writings of Thomas Paine. Collected and edited by Moncre Daniel Conway. 4 vols. (Putnam's Sons.)

Rights of Man: being an Answer to Mr. Burke's Attack on the French Revolution. By Thomas Paine. Edited, with Introduction and Notes, by Moncre Daniel Conway. (Same publishers.)

MR. CONWAY is as enthusiastic about Thomas Paine as Cobbett was, and he has done far more than Cobbett to explain the services of Paine to his contemporaries. The elaborate biography of him which Mr. Conway gave to the public five years ago is now supplemented with a complete and carefully revised edition of his works. Whether every scrap of paper upon which Paine wrote anything has an added value is extremely doubtful. Greater men than he have had their memories tarnished by injudicious admirers printing what did not deserve to see the light. A selection from Paine's writings would stand a better chance of perusal than the contents of these four volumes; and the reader who conscientiously plods through them will not

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share all Mr. Conway's admiration for his hero.

As a writer Paine did considerable service in America to the cause which he espoused. He crossed the Atlantic replete with grievances, when some of the North American colonists were brooding over imaginary wrongs. Samuel Adams in New England and Patrick Henry in Virginia were the apostles of political change owing to personal discontent; their private lives were not immaculate, and they took refuge in patriotism from inconvenient charges. In England, as Paine said, he had "no disposition for what is called politics." He had occupied a humble office in the Government service of his native land—an office which was thought to be a sufficient reward for Burns. Being discharged, not without reason, Paine was reinstated as a matter of favour, and he was again discharged for neglect of duty. If Paine had been allowed to remain in the service of the Government at home, and if Franklin had not been dismissed from the office of Deputy Postmaster-General of North America, it is possible that neither Samuel Adams nor Patrick Henry would have succeeded in convincing many of his fellows that their duty consisted in severing the link between the thirteen colonies and the motherland. Paine was married in 1759; in 1760 his wife died. In 1771 he was married for the second time, and in 1774 he separated from his wife. He started for North America in 1774 to begin a new career in a new world, and to reap rewards denied to him in the old.

Nothing had occurred to Paine himself to embitter him against the land of his birth, unless it were his second marriage. He found the American colonists dissatisfied and agitated, fearing tyranny which was a figment of excited brains, and grumbling about grievances akin to those of their fellows in Great Britain, and he set himself—with a vigour which cannot be disputed, and an implacability which cannot be excused—to decry and denounce the system of government in the land of his birth, and to depict a Utopia which has never been realized in the land of his adoption. The publication which first made him famous and mischievous was 'Common Sense,' which turned the heads of our colonial fellow citizens, and of which some of the opening sentences were not the most absurd, such as that in which Paine affirmed, and men read without a laugh, that "Government, like dress, is the badge of lost innocence; the palaces of kings are built upon the ruins of the bowers of Paradise." However, 'Common Sense' contributed to foment discontent in America, as the 'Letters' of Junius had done in a lesser degree in England, American discontent being exhibited in action by Washington and his army. What Paine expected to follow was less easy than he thought, and it has not yet been achieved: "We have it in our power to begin the world over again. A situation similar to the present hath not happened since the days of Noah until now. The birthday of a new world is at hand." For him the best argument was force. His pamphlet appeared in January, 1776, and the Declaration of Independence was not made till July. Till then, indeed, any colonist had as good a right as any other

to his opinions; but Paine held that those who were loyal to the Crown, which still represented legal government in America, were traitors, saying that the line of distinction between English soldiers and the inhabitants of America taken in battle was that "the first are prisoners, but the latter traitors. The one forfeits his liberty, the other his head."

Reviewing Paine's works from a purely critical point of view, we are struck with the evidence which they afford of the writer being a man largely endowed by nature and lamentably wanting in culture, vain to a degree which it is difficult to measure, and as dogmatic as he was vain. He could express himself with clearness and force; if he had been as able to wield the rapier as the bludgeon, he would have been as formidable and inimitable a controversialist as Junius, Gibbon, or Paul Louis Courier. He was simply vulgar when he meant to be emphatic. Of the humour which never fails nor ceases to charm there is not a trace in his writings; of audacity in statement, the lowest form of literary art, there is overabundance. His imagination was equal to his humour. After the death of Montgomery at Quebec he wrote a 'Dialogue' between the ghost of the departed and "an American Delegate in a wood near Philadelphia," in which the ghost says that he still loves "Liberty and America," and is entrusted with the important errand of warning the Americans "against listening to terms of accommodation from the Court of Britain." Moreover, the ghost conveys the interesting information: "God did not excite the attention of all Europe—of the whole world—nay, of angels themselves, to the present controversy for nothing. The inhabitants of heaven long to see the Ark finished, in which all the liberty and true religion of the world are to be deposited." Mr. Conway has been diligent in annotating this edition, but he has omitted to mention in a foot-note where this "Ark" is now to be found. The following specimen of vulgarity—and it is but one out of many which might be given—is taken from 'The Crisis':—

"Let them call me rebel, and welcome, I feel no concern from it; but I should suffer the misery of devils were I to make a whore of my soul by swearing allegiance to one [George III.] whose character is that of a sottish, stupid, stubborn, worthless, brutish man. I conceive likewise a horrid idea in receiving mercy from a being who at the last day shall be shrieking to the rocks and mountains to cover him, and fleeing with terror from the orphan, the widow, and the slain of America."

Paine has a high and dishonourable place among the denouncers of the land of their birth. His example is one which, on many a 4th of July and on other days, orators and journalists have vainly striven to surpass. In 'The Crisis' he wrote:—

"There are such things as national sins, and though the punishment of individuals may be reserved to another world, national punishment can only be inflicted in this world. Britain, as a nation, is, in my inmost belief, the greatest and most ungrateful offender against God on the face of the whole earth: blessed with all the commerce she could wish for, and furnished by a vast extension of dominion with the means of civilizing both the eastern and the western world, she has made no other use of both than proudly to idolize

her 'thunder,' and rip up the bowels of whole countries for what she could get: like Alexander, she has made war for sport, and inflicted misery for prodigality's sake."

If Paine's writings are read critically, it is noteworthy that offences against good taste, such as those which have been quoted, are many in number, just as they can be found in abundance in the speeches and writings of Burke, with whom he measured himself in the 'Rights of Man,' which Mr. Conway styles "the earliest complete statement of Republican principles." The truth is that the extreme and indefensible assertions of Burke concerning monarchy are as wanting in tact and value as those of Paine respecting republicanism. The essential difference between the two men is that the wildest views of Burke on the side which he blindly espoused are infinitely less absurd than the dithyrambs of Paine. Burke was often mistaken; Paine was seldom right. The statesman can sit at Burke's feet as a disciple, while he would consider it ignominy to treat Paine as a master. Burke was a political philosopher who had moments which were not wholly lucid, while Paine was a consistent demagogue of the type of Thersites or Cleon.

Mr. Conway has a respect for Paine's 'Age of Reason' which is strange in a man of his acuteness and accomplishments. It is true that Paine's contemporaries were shocked and terrified to learn that the religion which they professed had been controverted and scorned. Here again the argument of the writer was less obnoxious than his manner. His unbelief was not so uncompromising as his phrases, and if he had been a greater master in the art of putting things, he might have lived without reproach and died without leaving a name to be denounced.

In this edition, as we have said, all his writings have been rescued from an oblivion which was the kindest fate which could have befallen some of them. The best of his works are not his plans for the government of this world and his dogmatic decisions concerning another, but the inventions which prove his real capacity. His essay on yellow fever and how to prevent it in America is worth nearly the whole of his other writings. The iron bridge which he invented and constructed remains a masterpiece of engineering skill. Our forefathers would have looked askance upon any avowed reader of Thomas Paine's writings. Those of the present generation who read them in this complete and reverently edited form will be neither blamed nor edified, and their conclusion, after perusing them, will probably be that they cannot understand how an author of Mr. Conway's great ability and merit can regard Paine as deserving a high place among the instructors and benefactors of mankind.

In Court and Kampong: being Tales and Sketches of Native Life in the Malay Peninsula. By Hugh Clifford. (Grant Richards.)

In the nineteen tales and sketches which compose this book its author has endeavoured to give the reader an insight into the manners, customs, and character of the Malay as he may still be found on the east coast and in the remote interior of the Malay Peninsula—of

the native who has not yet been affected by contact with white men, and is "still in a state of original sin." There is, indeed, a good deal of sympathetic and picturesque description of tropical night and tropical day, of jungles and rivers, of moonlight and sun-glare; but throughout the book the chief aim is to portray character, to reveal to the European thoughts, passions, and aspirations which unfold themselves but slowly even to him who for long years has lived the life of his Asiatic associates in places remote from the sound of Western civilization, and has striven patiently to dispel the reticence which causes Orientals to seem in our eyes quite other than they are. In this effort Mr. Clifford has achieved a considerable success; and as he writes also in a bright style which has a distinctly literary flavour, his work is not less welcome for the information which it gives than interesting as a story-book. Those who delight in tales of thieving, treachery, bloodthirstiness, cruelty, and ill-starred lovers' violent ends will find much in this volume to suit their tastes; in fact, here and there the descriptions seem a little too gruesome: the realism and the detail might with advantage in some cases have been modified. It is the old story. If we are told that Medea has killed her children and have witnessed the last struggles of her passion before she goes behind the scenes, we do not care to be further horrified by an exact description of the jugulatory process. As examples of what we mean, the description of the Pén-angal—the wraith of a woman who, having died in childbirth, comes back to this world to frighten small children—may be referred to, and the story of the old crone who disinterred the still-born child.

One of the sketches deals with the cock-fights which are so dear to Malays, and with the contests between buffaloes that have been trained for the purpose. The author justly remarks that in the protected Malay states there are strong reasons why the British authorities ought not to interfere with these native customs, though the pious hope may be expressed that indirect means may be employed which will gradually cause such amusements to be dropped; Mr. Clifford is, however, hardly justified in regarding fox-hunting as perhaps as cruel as bull-fighting. The people who hunt foxes take no interest whatever in the mere worrying of the fox by the hounds; the excitement and exhilaration of a hard ride on horseback are what they care for; whereas the bloodshed and the fierce passions of the combatants are the principal attractions to those who watch two buffaloes struggling to the death. A melancholy picture is drawn of the condition of prisoners in independent Malay states, and we have good reason for believing that the picture is not too highly coloured; but when Mr. Clifford—who himself occupies an official position under the Straits Government—goes on to say that all these things "are happening to-day within shouting distance of Singapore," he will make his readers regret that he has not been a little more precise in his statement. The only place "within shouting distance" of Singapore is Johore, and we are far from convinced that the late Maharaja

was the kind of man who would have allowed barbarities in his gaols. However that may be, the treatment of prisoners seems to be a subject with which—in the protected states—British influence might fittingly deal, and could deal with effect. It is not easy to say of tigers what they may do and what they may not, when hunger prompts them. Tiger stories at second-hand seldom lose anything in the telling; Mr. Clifford has a story, a thrilling story, excellently told. According to him seven men with spears and two women were sitting inside a thatched house one night when a tiger at the second attempt broke through the roof and killed all the occupants, save one man who hid himself. We feel, however, misgivings about this incident; would any tiger spring on to a roof without being certain what was underneath it? if he rolled off once would he spring a second time? While as to the seven armed men, they were singularly lacking in the courage and resource which natives usually display when menaced by a wild beast whose ways they understand.

We give here a specimen of the author's style, from the story of Bāyan the Paroquet, which tells how lovers' rivalry may end in a land where passion is quickly aflame and reverence for life is small:—

"Now it chanced that To' Mūda Long and Bāyan both desired the same girl, and she, it would seem, preferred the Paroquet to the young chieftain. Perhaps his good voice and the skill with which he sang.....turned the balance in his favour.....It only remained to seek a pretext for a quarrel, and this was easily found."

Then is described how "the young chieftain," having picked his quarrel, made a murderous assault one afternoon on Bāyan with his kris, and how the combatants were separated by the older men who were present:—

"Next morning Bāyan arose betimes, and, taking the long bamboos, in which water is stored and carried, he went down to the river to have his morning bath and to fetch water for his house.....Bāyan bathed in the river, filled his bamboos, and began to carry them to his house; but To' Mūda Long had been watching his opportunity, and he and two of his followers, all fully armed, had taken up a position in the middle of the path, by which Bāyan must pass back to his house. 'Thou wast over arrogant to me last night,' said To' Mūda Long as Bāyan approached, 'and now I will repay thee.' 'Have patience, To' Mūda, have patience,' said Bāyan, 'thy servant did not speak to thee; it was the boys who were unmannerly, and thy servant, being an old man, did reprove them.' 'It is not for the like of thee to reprove men, and the said boys are my people, the sons of my loins. I will cover their shame,' said To' Mūda Long, for the wolf was determined to pick a quarrel with the lamb, bleat he never so wisely. 'Have patience, To' Mūda!' again cried poor Bāyan, but the words were hardly out of his mouth before To' Mūda Long struck at him with his spear, but missed him. Then, as Bāyan retreated step by step, defending himself with the clumsy bamboo from the deft spear thrusts, no more words passed between them. At last the spear went home. 'Bāsah! Bāsah! I have wetted thee!' cried To' Mūda Long, and he went in at his enemy, kris in hand, Bāyan beating him about the head with the now empty bamboo. When he got to close quarters, the deed was soon done, and the body of Bāyan the Paroquet, with seventeen rending wounds upon it, lay stark and hideously staring at the pure

morning sky. There was loud talk of blood-money, and equally loud talk of reprisals, but nothing came of it; and though I often meet To' Mūda Long, who is as soft-spoken and gentle in his manners as ever, Bāyan's death was never revenged, and the fact that he ever lived and sang is now well-nigh forgotten, even by those who knew him, and loved to hear his tales."

It is of Bāyan the singer, of To' Mūda Long, "the young chieftain," and of others like unto them, that Mr. Clifford has stories to relate, and they are stories that will bear reading a second time.

Memoirs of Petöfi. By Zoltan Ferenczi. 3 vols. (Budapest, Franklin Company.)

NEARLY half a century has elapsed since the greatest Hungarian poet perished upon the battle-field. Since that fatal day hundreds of books and pamphlets have been written about him; his poems have been translated into nearly every printed language, and periodicals wholly devoted to the elucidation of facts connected with his life or works have been published. Hitherto no adequate life of him has appeared. Numerous biographical sketches, all more or less inaccurate, have been issued from time to time and in several languages, but the ideal story of the poet, whose strong passions, strange adventures, and fiery genius are so emblematic of his time and clime, yet remains to be written.

The work under notice, consisting of three volumes and more than a thousand pages, is not, and scarcely professes to be, such a performance as we have indicated. Ferenczi's volumes contain a consecutive series of sketches, data, documents, and carefully authenticated reminiscences of Petöfi, and will be an invaluable storehouse for such a biography as suggested, should the author appear. For the present, and perhaps for all time, whose wishes to know what Petöfi was and what he did must resort to this work. It is issued under the auspices of the Kisfaludy Society, and is all that its author claims for the result of his several years' unwearied research. Not a stone has been left unturned to arrive at the truth; unlike previous biographers, who have copied one another's legends with the exactitude of a Hebrew copyist, dreading to alter a tittle of the text, Ferenczi has sought out every iota at the fountain head. He has unearthed, and furnishes in facsimile, birth, marriage, and other certificates; he gives scholastic and military documents, personal affidavits and contemporary records, and, in fact, everything relating to Petöfi which bears the appearance of fact. He even devotes an entire chapter to the poet's ancestry, and supplies a pedigree carrying his descent back to the middle of the seventeenth century. Petöfi's ancestry was lowly, and such researches are about as valuable as those devoted to the forbears of Burns, only, whilst the Scottish bard's pedigree was purely imaginary, that of the Hungarian would seem to be trustworthy. That the work is overlaid with foot-notes is unavoidable; the very nature of it necessitates them. The solution of a mathematical problem could not be worked out more precisely than has been the story told in these volumes. From the poet's birth on the 31st of December, 1823, till his death at

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the sanguinary fight of Segesvár on the 31st of July, 1849, every fact about him has been carefully collected and impartially set forth.

The story of his career has not been divested of its charm by the minute investigation it has undergone. Most of the romantic episodes of his life are shown to have really taken place, although many unimportant myths have been disproved or ignored. It is doubtful whether he was a "New Year's child," as generally alleged, even with his parents' approval; apparently he missed that distinction by a very short time, and was born at midnight on the 31st of December, 1823. Petöfi's father was a butcher, or, as we should deem it, a breeder of horses, sheep, and cattle. For a long time he was a wealthy man, possessing, according to history, countless herds of live stock; but Ferenczi has managed, by means of the sheriff's schedule, to furnish an exact count. It was not until five years after his marriage that his hopes were flattered by the birth of a child—of Alexander, the future poet. During the boy's earlier years nothing was spared likely to conduce to the lad's future welfare, his worthy parents trusting to see him some day become an ornament of one of the learned professions. Those who know anything of the poet's story know how strangely he thwarted his parents' wishes. A circumstance that had much to do with Petöfi's after-career was the total loss of his father's fortune through a succession of unforeseen and undeserved calamities. Henceforth the poet's life was a constant series of migrations, thoroughly typical of a son of Arpád. His short residence at Aszód may be deemed one of the most fruitful in interest of his resting-places, for, as Petöfi tells us himself,

"1. Here I began to make verses.

2. Here I was first in love.

3. Here I first wanted to become an actor.

The verse-making was the result of love. The cause of my wishing to become an actor was not so remarkable as the results."

Theatre-going was strictly forbidden for pupils at the Aszód grammar school, and the poet's tutor, having discovered that young Alexander was a constant attendant at the dramatic entertainments of the town, informed the lad's father. The elder Petrovics (which was really the poet's family name, *i. e.*, Peterson), when he heard this terrifying news, deemed his son was on the high road to perdition. To cure the lad of his stage madness he at once resorted to the strongest coercive means, not even foregoing personal chastisement. These hard measures drove Alexander from home, and started him on those wanderings which continued more or less during the remainder of his too brief life. After vain efforts to obtain a livelihood as an actor, the unfortunate lad was reduced to such extremities that, in his seventeenth year, he enlisted as a soldier. Barrack life and all its attendant misery proved nearly fatal to the young poet, although he tried to solace his despair by the composition of poems and songs. A severe illness probably saved him from deserting, and when he was able to leave the hospital a benevolent doctor managed to procure his discharge from the army. After a short stay under the parental roof and a few more wanderings the poet took

up his residence in the town of Pápa, where at the High School he resumed his scholastic career, and formed a lifelong friendship with two lads who afterwards became famous as Orlai, the artist, and Jókai, the novelist. The three youngsters were ambitious, and planned for their future careers that Orlai should be an author, Jókai an artist, and Petöfi an actor. For what different purposes fortune destined their genius!

After various abortive attempts to become an actor, and after being literally driven into literature, Petöfi contrived to get a volume of poems published. The book excited little attention with the public, and only drew unfavourable notice from the press, so that the number of copies sold did not pay for the cost of the book's production, and yet it contained many pieces that are now world-famous. Gradually they found their way into the nation's heart, and Petöfi became a name to conjure with. The poet was not only full of imagination, he was passionate and impulsive. Of the many tales told to illustrate his idiosyncrasies none is more characteristic than those of his love affairs. Of these, the story of his intense affection for Ételka is the most extraordinary. This tale, which Ferenczi has spent much labour in investigating, is variously narrated by the biographers, but the following appear to be the facts.

Ételka Csapó was the sister-in-law of an intimate friend of the poet. When Petöfi met her at his friend's house she was only about fifteen, a beautiful fair girl, just emerging from childhood. Soon after this meeting her awfully sudden death, apparently from some complaint of the heart, revealed to the agonized poet how strongly he had loved Ételka, and so intense was his anguish at her loss that his friends feared for his reason. After he had helped to lay her body in the coffin, he watched by its side, unable to believe, notwithstanding medical testimony, that the beautiful girl was in anything more than a trance. When the fair form was carried away and interred, he followed as one in a dream, and for many days, and even during many tempestuous nights, he haunted the churchyard, often sobbing for hours on the earth where his beloved Ételka lay. And this was no young man's passing fancy, for not only did the poet embalm her memory in his 'Cypress Leaves,' a volume of memorial verse, but in after years he was found on the anniversary of her loss making a pilgrimage to her last resting-place, and weeping there bitterly. Other loves and losses gradually restored Petöfi to his senses, and after various amatory adventures he met Julia Szendrey, the lady who eventually became his wife. Naturally, the course of true love was rugged, and, being Petöfi's, was romantic. Julia's well-to-do parents objected to entrusting their daughter's fate to a poet whose present lot was as precarious as his future was uncertain. Their opposition only inflamed Petöfi's ardour. He determined to make Julia his bride or to end his existence. The lady decided to become his, eluded her parents, and wedded the man of her choice. Count Teleki, a great admirer of the poet, lent his country seat and all its belongings

to the young couple, and there they spent the first weeks of what seems to have been a happy wedded life.

Great as Petöfi's renown had already become, it was nothing to the popularity he acquired when, during the political troubles of 1848 and 1849, he poured forth his patriotic songs in continuous profusion. His 'Talpra Magyar' was adopted as the national hymn, the 'Marseillaise' of Hungary. Naturally the poet volunteered to serve in the national army; he was given a captaincy, and for distinguished services in the field was placed on the staff of General Bem, who made him his adjutant. There are various anecdotes told in these 'Memoirs,' not only of his bravery against the enemy, but of his conflicts with the military authorities. He would not conform to the rules and regulations of military life. Ultimately his young life ended in a minor engagement against the Russians on July 31st, 1849, and his mangled form, unnoted and unknown, was flung into a common grave with the bodies of many comrades as gallant, but less distinguished. For many years the Hungarians refused to believe their beloved young poet had perished on the battle-field. Again and again the whole nation has been agitated by rumours that Petöfi was alive, a prisoner in the hands of the Russians, a slave in Siberia, or the like, and more than once persons have not only claimed to have seen him still alive, but even have had the audacity to try to pose as the poet himself. Much heated controversy has taken place, and much ink has been wasted, over the circumstances of the poet's death, but that all that was earthly of Petöfi perished in the fatal fight at Segesvár no reasoning man can now doubt. Ferenczi has thoroughly investigated the whole story, and supplies all the trustworthy evidence procurable.

Petöfi is so little known in England that it has been deemed preferable to draw attention to the story of his life rather more than to the manner in which it is told in these volumes. Still it should be stated that this sketch of the poet's life has been most carefully executed, and that no effort or labour has been spared to obtain authentic data for it; perhaps it is owing to this excessive carefulness that it scarcely conveys to our mind such a vivid picture of the man as he was as do some of the hasty and less elaborate sketches of him made by his contemporaries. It is, indeed, a difficult task to represent clearly to "the mind's eye" that being whose many eccentricities, defiance of conventionality, and, it must be confessed, overwhelming self-esteem, all combine to make up the living personality known as Petöfi.

A word of praise is due for the copious indices and other bibliographical information with which each volume is furnished, but the three portraits are badly executed and in no way expound the beauty of the two known originals by Barabas.

The Old English Bible, and other Essays. By Francis Aidan Gasquet, D.D., O.S.B. (Nimmo.)

WHATEVER Dr. Gasquet writes is of interest, and thanks are due to him for these essays, re-

printed for the most part from Roman Catholic reviews. The chapters on monastic libraries and Scriptoria, although they do not contain much that is novel, bring the facts together from a number of scattered sources: those on Thomas Brunton, Bishop of Rochester (a forgotten preacher); on Henry VI.'s visit to Bury St. Edmunds; on monastic lesson-books; and on William of Worcester's Collectanea (to which is added an account of his correspondent Selling and of the school of Greek at Canterbury), are full of rare information, and are real contributions to history. Best of all are the essays on 'Recusancy,' in which the stores of Dr. Gasquet's notebooks are laid open, and on 'Religious Instruction in England,' which sketches the contents of the works of Pagula, De Burgo, Gorham, Mirk, Felton, and many other theologians whose names are familiar enough to many who never read a word of what they wrote. All of these articles will serve to enhance Dr. Gasquet's established reputation for an agreeable style, wide reading, and extensive manuscript research. Unfortunately he has also reprinted his two essays on the pre-Reformation English Bible, and in so doing has, we believe, shaken the confidence which his readers have felt hitherto in his scholarship and in his judgment. He has risked his reputation for the sake of a theory: that "the versions of the Sacred Scriptures edited by Messrs. Forshall and Madden, and commonly known as Wyclifite, are in reality the Catholic versions of our pre-Reformation forefathers," and were not of Wyclifite origin. At the end of the first essay he is "not prepared to deny that Wyclif may have had something to do with Biblical translations which we do not now possess"; at the end of the second he has reached this length. The theory is propounded to explain the fact that copies of the "Wyclifite" version were in the hands of orthodox persons. This fact is adequately established, and the evidence was worth reprinting, for it has been too much ignored. But because a few individuals were licensed to have copies of this version it cannot be said to follow that this was the Catholic "authorized version" and was allowed "free circulation." Nor can it be taken to disprove the Wyclifite origin of that version. The evidence of Wyclifite origin depends first on the entry in an Oxford manuscript that Nicholas Hereford wrote the translation to Baruch iii. 20. Dr. Gasquet thinks that this may be true, but observes that Hereford, though in 1382 he was a Wyclifite, was orthodox ten years later, and died a faithful son of the Church. Next Purvey's connexion with this version must be disproved or explained away, since he was undoubtedly not orthodox. "I believe," says Dr. Gasquet,

"that practically the only direct evidence to connect Purvey with this translation is the fact that his name appears in a single copy of the revision as a former owner."

Of the convincing indirect evidence adduced by Forshall and Madden he says no word.* It is derived from the General Prologue, found in ten manuscripts; but in Dr. Gasquet's view the Prologue cannot be by

either Wyclif or Purvey, or by any "ardent follower of Wyclif," because the writer states that he used "scrupulous care to give the meaning of Holy Writ according to the interpretations of approved doctors and common glosses." But can Dr. Gasquet have read the Prologue? In passage after passage the writer shows himself a Lollard of the Lollards. One may suffice: "To speke onour of God and of his lawe..... is matir and cause whi prelati....sclaundren men and clepen hem lollardis, eritikis."

With regard to the evidence of Hus, Knighton, and Arundel, hitherto supposed to prove beyond doubt that Wyclif made a translation, Dr. Gasquet does not in the first essay go further than to say that Hus's statement is an exaggeration, since believers in the Wyclifite origin of the translation admit that Wyclif translated only a part, and not the whole of the Bible. But his suspicions are already aroused as to the existence of any translation by Wyclif on the ground that

"so far as he is aware Wyclif lays no stress on, or indeed in any way advocates, having the Scriptures in the vernacular, except so far as is implied in the claim that the Bible is the sole guide in faith and practice."

It is extraordinary that these words should have been allowed to stand after Mr. Matthew's attack upon them in the *English Historical Review*, and to the passages there quoted in proof to the contrary others might be added. In the second essay Dr. Gasquet proceeds to cancel the evidence of Knighton and Arundel by means of new and amazing interpretations. Knighton states that John Wyclif "translated from Latin into English the Gospel which Christ gave to clerks and teachers of the Church." We are told that "it is natural to understand that he refers to Christian teaching and ministry, so often then as now spoken of as the Gospel." Similarly Arundel, when he says that Wyclif "filled up the measure of his malice by devising the expedient of a new translation of Scripture in the mother-tongue," meant nothing "more than the vernacular rendering of passages of Holy Scripture, be they long or short." As for Hus, his statement is "obviously incorrect"; but Dr. Gasquet fails to notice that if the Wyclifite Bible is not Wyclifite, then Hus's evidence is unimpeached. Sir Thomas More himself, from whose statements Dr. Gasquet was led to some of his conclusions, admits that Wyclif made a translation, damned "not because it was new, but because it was naught." And again More says, "The clergy agreed that the English Bibles should remain which were translated afore Wyclif's days," but, as none existed except the "Wyclifite" version, it should follow that it was written "afore Wyclif's days," and Dr. Gasquet is not prepared to credit that. Further, we must no longer believe that there was any persecution of Lollards for using "the authorized Catholic version." We are to understand that Archbishop Arundel entirely approved the translation of the Scriptures, for Dr. Gasquet quotes "an old manuscript" used by Strype which records this fact. But the same old manuscript was printed in full by Foxe, and the sentence which follows immediately on the passage quoted is, "but after became the most cruel enemy that might be against English books." Dr.

Gasquet has "come across one or at most two references," in the examinations of people charged with Lollard opinions, in which any mention is made of the use of the vernacular Scriptures, i.e. the case of John Turner and that of Ralph Mungin, "charged with having the Gospels of John Wyclif, whatever that may mean." We may call his attention further to Foxe's account of Margery Backster, to the depositions of Richard Fletcher, Nicholas Belward, and Sir Hugh Pie, and to the story of Richard Hilman; and as the passage in Purvey's Prologue, "God graunte to us alle grace to kunne wel and kepe wel holi writ, and suffre joiefulli sum peyne for it at the laste," means, according to Dr. Gasquet, "take trouble to understand God's word," it seems necessary to notice yet another sentence of Purvey's, not open to this explanation: "The lewidy people crieth after holy writ to kunne it and kepe it with gret cost and peril of here life." Lastly, there is, Dr. Gasquet tells us,

"a curious piece of evidence, which seems to point to the conclusion that the archbishops and clergy of England at one time actually proposed that Parliament should sanction an approved vernacular translation.....Apparently this project was opposed by John of Gaunt, and it came to nothing."

The passage on which this extraordinary statement is based was printed by Foxe in 1563, in the first edition of the 'Acts and Monuments,' which happens to be full of misprints. It runs:—

"Also it is known to many men in the time of King Richard II., that into a parliament was put a Bible [not a misprint for Bill in Dr. Gasquet's opinion] by the assent of ii. archbishops and of the clergy to adnull the Bible that time translated into Englishe, wyth other Englishe boke of the exposition of the Gospell which when it was hard and seene of Lordes and of the communes. The [sic] Duke of Lancaster Jhon answered thereto right sharply, sayinge this sentence, we will not be refuse of all other nations. For sithen they have Gods law, which is the law of our belefe, in their own language we will have oures in English, whosoever saye nay."

Dr. Gasquet need never want subjects for magazine articles if all history is to be rewritten in this fashion.

NEW NOVELS.

The Silence Broken. By G. M. Robins (Mrs. L. Baillie Reynolds). (Hurst & Blackett.)

THIS "story of the unexplained" is written with so much earnest conviction on the part of the writer that it is really a pity it is not likely to be received in quite the same spirit by the average reader. Ghosts are apt to prove rather unmanageable properties in fiction. This one, for instance, can find no better means to convince her husband that she "died true" than to go to the trouble of standing for her portrait to an artist whom she had never seen in life, thereby showing an equal want of ingenuity and of any sense of humour. The last quality, indeed, is apparently seldom destined to be mated with a tendency to be greatly preoccupied with "the unexplained." And it needs something like genius to make any spiritual apparition nearly as interesting as corporeal personages in a novel.

* A passage in Foxe, 'Acts and Monuments,' iii. 285, appears to have hitherto escaped notice. Foxe quotes from Tho. Walden in his second tome: "John Purvey was the library of the Lollards and glosser upon Wickliffe."

His Dead Past. By C. J. Wills. (Chatto & Windus.)

IN many respects this is the most pleasing of Mr. C. J. Wills's numerous novels. The style of writing is easy and simple throughout; there are several dramatic and well-managed situations; and two of the characters (Woffles, "our leading tragedian," and Col. Finch, the club whist-player) are interesting. The title of the book refers to a young man who, while still at the "army-crammer's" establishment, marries the *protégée* of Woffles. The lady is disappointed to find her husband is poor and without prospects, and they willingly separate. Subsequent events cause the hero, Frank Tradescant, to regret these proceedings. We do not know if the writing of the book and its publication occurred without more than the usual interval of time. Mr. Wills's chronology is difficult to follow in any case. In one place he says his history deals "with events which occurred twenty years ago"; and there is a subsequent interval of thirteen years and more. Yet the hero at the age of sixteen drives in a carriage with rubber tyres, and speaks of a reigning emperor "who was sure to avenge Waterloo sooner or later." The book can be read by young and old with equal pleasure.

Dracula. By Bram Stoker. (Constable & Co.)

STORIES and novels appear just now in plenty stamped with a more or less genuine air of belief in the visibility of supernatural agency. The strengthening of a bygone faith in the fantastic and magical view of things in lieu of the purely material is a feature of the hour, a reaction—artificial, perhaps, rather than natural—against late tendencies in thought. Mr. Stoker is the purveyor of so many strange wares that 'Dracula' reads like a determined effort to go, as it were, "one better" than others in the same field. How far the author is himself a believer in the phenomena described is not for the reviewer to say. He can but attempt to gauge how far the general faith in witches, warlocks, and vampires—supposing it to exist in any general and appreciable measure—is likely to be stimulated by this story. The vampire idea is very ancient indeed, and there are in nature, no doubt, mysterious powers to account for the vague belief in such beings. Mr. Stoker's way of presenting his matter, and still more the matter itself, are of too direct and uncompromising a kind. They lack the essential note of awful remoteness and at the same time subtle affinity that separates while it links our humanity with unknown beings and possibilities hovering on the confines of the known world. 'Dracula' is highly sensational, but it is wanting in the constructive art as well as in the higher literary sense. It reads at times like a mere series of grotesquely incredible events; but there are better moments that show more power, though even these are never productive of the tremor such subjects evoke under the hand of a master. An immense amount of energy, a certain degree of imaginative faculty, and many ingenious and gruesome details are there. At times Mr. Stoker almost succeeds in creating the sense of

possibility in impossibility; at others he merely commands an array of crude statements of incredible actions. The early part goes best, for it promises to unfold the roots of mystery and fear lying deep in human nature; but the want of skill and fancy grows more and more conspicuous. The people who band themselves together to run the vampire to earth have no real individuality or being. The German man of science is particularly poor, and indulges, like a German, in much weak sentiment. Still Mr. Stoker has got together a number of "horrid details," and his object, assuming it to be ghastliness, is fairly well fulfilled. Isolated scenes and touches are probably quite uncanny enough to please those for whom they are designed.

A Troth of Tears. By Clement A. Mendham. (Digby, Long & Co.)

'A TROTH OF TEARS' contains a large measure of all the faults of which a novel is capable. It is difficult to read the book with patience. Two consecutive sentences, selected almost at random, read thus:—

"An unaccountable determination had seized him to confront Sir Richard, which may probably be accounted for by the fact of the effect which the shocks of his former life had left. A strange excitability, which had aroused into action the lingering consequences of his dreadful illness, was upon him."

The writer's meaning sometimes appears dimly through his words, but it more often happens that he is unintelligible. The scenes on board ship are a travesty of nautical life.

Le Curé de Favères. Par Georges Ohnet. (Paris, Ollendorff.)

WE suppose that in these democratic days respect is due from us to the novelist who has the largest circulation in the world, and that there can be no doubt that M. Georges Ohnet's 'Le Maître de Forges' enjoyed a larger sale than any other novel of our times. In his new book M. Ohnet lies open to all the attacks of "Gyp" and his other literary enemies. Nothing can be feebler than the construction of the book, and its interest to us is slight. We have not taken in the past the same unfavourable view of some of M. Ohnet's books which has generally been that of the critics, and we have detected in them some of the qualities which the public seem to have found; but we cannot think that he is keeping up to even that level which he had previously attained.

A Satyrcall Dialogue, or a Sharp-ye Inveective Conference betweene Alexander the Great and that truly Woman-hater Diogenes. [By William Goddard.] Imprinted in the Lowcountrys [Dort? 1615] for all such Gentlewomen as are not altogether Idle nor yet well Ocvpyed. Edited by John S. Farmer. (Privately printed.)

Two other works of Goddard are extant, viz., 'A Neaste of Wasps' and 'A Mastif Whelp,' two copies of the former and one of the latter having survived the ravages of Time, who happily does not confine his rapacity to what is purely excellent and essentially precious. Of the work now before us only one copy is known to exist—

that in the British Museum. So Goddard's productions have all narrowly escaped extinction. And it cannot be maintained that the loss to literature would have been very serious had they not done so—had they all been extinguished. But yet they have their value. In respect of both their language and their ideas they are of some service in illustrating an age that can never be too much illustrated—the age of Shakspeare and Bacon.

Goddard is one of the minor—or the *minim*?—satirists of the time. The best satirical spirit expressed itself in the favourite literary form of the age—in the dramatic form; but even then Juvenal had his followers, and in Donne and Marston we have the crude beginnings of the style that reached its perfection in the hands of Dryden and of Pope. Satire was in the air, so to speak, at the close of the sixteenth century. There is a passage in Shakspeare's 'As You Like It' of great interest in this connexion. "The melancholy Jaques" confesses to a passionate longing to be a satirist—to criticize and abuse society with all the freedom of an "allowed fool":—

I am ambitious for a motley coat.....

I must have liberty

Withal, as large a charter as the wind,

To blow on whom I please.....

Invest me in my motley. Give me leave

To speak my mind, and I will through and through

Cleanse the foul body of the infected world,

If they will patiently receive my medicine.

But the duke makes short work of all his profession of a moral purpose, and when he asks,

What for a counter would I do but good?

answers peremptorily,

Most mischievous foul sin in chiding sin;

For thou thyself hast been a libertine

As sensual as the brutish sting itself;

And all the embossed sores and headed evils,

That thou with licence of free foot hast caught,

Wouldst thou disgorge into the general world.

Evidently the duke—perhaps we may venture to say Shakspeare himself—is altogether impatient of those gentlemen who, forgetful of their own shortcomings, assume the right to lash everybody else—to "chide" every "breather in the world but" themselves, "against whom," if they were wise, they would "know most faults." Often enough the satirist deserves to be scourged quite as much as any one of his victims, or even more. It is an act of amazing self-confidence to take upon oneself the office of social censor and judge. And Jaques's aspirations in this line are very severely rebuked.

But Goddard, who without any of Jaques's wit yet so aspires, had, unhappily for himself, no good duke to repress him, and one of the results is this misogynical piece now reprinted. Of course he assures us that his intentions are good. He informs "the senseless Censurer" that

Wholly this book was made folly to show.

To be sure, its talk is in parts very gross; but

Pack hence, precision. Cry'st it is obscene?

—as, indeed, a person not at all prudish might very justly cry—

Dive deeper, shallow pate. Know what I mean.

Clearly Goddard is far from easy in his mind as to what respectable readers will think of his verses:—

What for a counter would he do but good?

And certainly it is a little awkward to have to explain how admirable his meaning is. We are reminded of the *Oἶτος ἱππος* artists. It is as if we saw a placard stuck up at the entrance of some unfragrant alley, "Please to take notice it is very wholesome here." We are afraid we cannot credit him with any profound moral emotion, or allow him to plead "*facit indignatio versum*." He tells his dubious stories with considerable uncton, and he is more amused than outraged by them. He aims rather at entertainment than edification.

But his couplets and his stanzas are worth a glance. Even the meanest Elizabethan possesses some interest for us. The occurrence of "turn" in

Nor can I *turne* my tongue

To chaunte a Syren-charming quau'ring dittye may give some support to the lection "turn" in Amiens's song, altered by some editors into "tune," although it is the reading of the oldest texts:—

And *turn* his merry note
Unto the sweet bird's throat.

And other such points will offer themselves to the student. Wherefore, on the whole, we thank Mr. Farmer for the reproduction he has given us.

ORIENTAL RELIGIONS.

THOUGH nominally a new edition, Mr. W. Crooke's monograph on *The Popular Religion and Folk-lore of Northern India* (Constable & Co.), in two volumes, will probably be entirely new to the majority of our readers, for the first edition was printed in India and only a few copies reached this country. It deserved a better get-up as regards paper and print, though it might easily have been kept within the compass of a single volume, for the benefit at least of the purchasers of the new edition, for which an exceptionally high price has been fixed. Mr. Crooke's revision for this new edition has merely consisted of tolerably copious references to tolerably well-known Western parallels. It is to be regretted that he should have cumbered his book with so much general treatment of the specific superstitions he has noted during his official work in India. The time has at length arrived when a certain amount of specialization is accepted from folk-lorists, and we do not want *réchauffés* of the researches of Messrs. Tylor, Lang, and Frazer served up on all occasions. Mr. Crooke would have done better to have increased his Indian and decreased his Western examples. He would have done better, perhaps, if he had explained the somewhat capricious divisions that he has adopted for his subject. Mr. Crooke has revived a good word for the minor deities: he calls them "godlings," and his first three chapters deal with the godlings of nature, heroic and village godlings, and the godlings of disease. In the first of these chapters he deals with a multitude of minor deities, ranging from mother earth to aërolites. He includes all parts and all periods of India to make up his *omnium gatherum*, and the total result is somewhat confusing. Except the bare fact that somewhere in India at some time such and such an object has been worshipped or regarded with dread, Mr. Crooke has not very much that is instructive to say about godlings of nature, nor do his Western parallels help him out, and these again are thrown down on the paper without much discrimination. What is said of this opening chapter applies in large measure to the two succeeding ones on "godlings," but the two following chapters show something more of generalizing power, and they deal respectively with the worship of the sainted and of the malevolent

dead. This refers to the marked distinction which is found throughout the whole folk-lore spirit world between the dead regarded as friendly and as malevolent. Mr. Frazer, in an interesting essay on 'Burial Customs' with which he commenced his career as a folk-lorist, refers entirely to the malevolent aspect; but this is contravened by many facts of folk-lore, and Mr. Crooke has, at any rate, the merit of recognizing and collecting those facts in his fourth chapter. The second volume of Mr. Crooke's work deals with a somewhat miscellaneous set of subjects: evil eye, tree and serpent worship, totemism and fetishism, animal worship, magic, and rural festivals. These topics cover what are, or have been, the most disputed questions in folk-lore. Mr. Crooke has for the most part wisely refrained from discussing primary causes, and has contented himself with describing the actual superstitions current on these various subjects throughout Northern India. But while he refrains in almost every case from giving a general description of the subject in its comparative aspects, on most occasions he makes a point of referring to the European parallels. These could, of course, be largely increased, especially as Mr. Crooke has evidently not made himself acquainted with continental research on these subjects; but we should have preferred to have seen them altogether removed to make place for several topics which Mr. Crooke has unaccountably left untouched or only very incidentally treated. Thus there is no section devoted to marriage ceremonies, which throw so much light upon the history of the family. Initiation ceremonies are almost entirely absent, though there is very much indeed to be learnt from them; and one would have been grateful for much more specific information on sacrificial rites among the Hindoos. A further difficulty with regard to Mr. Crooke's method is the fact that he treats on Hindoos without much discrimination, and includes pure Mohammedan customs, Parsee importations, and Buddhist survivals on the same level with the lowest practices of the hill tribes. The first thing to do in folk-lore is to discriminate origins in the hope that one day folk-lore may have its illumination to offer to ethnology. In no country is there so much promise of such illumination as in India, which is, as has so often been pointed out, a self-contained world containing almost all the types of humanity from the lowest to the highest. Mr. Crooke had an exceptional opportunity of making a really important contribution to folk-lore if he had used his abundant materials a little more critically and with a little more system. Even as it is, he has collected much of great value, and his work will for a long time be indispensable to the serious student of myth and custom, while its value is largely increased by an admirable series of photographs of Indian folk-lore objects.

The Buddhism of Tibet, or Lamaism. By L. Austine Waddell, M.B. (Allen & Co.).—This work not only adequately summarizes the results of previous investigations, but is also itself a valuable addition to our knowledge of probably the most curious of the many curious developments of Buddhism. The extent of the literature bearing more or less directly on the subject of Lamaism may be inferred from the bibliographical list, chiefly supplementary to that of Schlagintweit ('Buddhism in Tibet,' 1863), given in appendix ii. pp. 578-583. Regarded merely as a useful summary, this book is welcome; but it is much more than this. Its distinguishing feature is a careful and minute account—the result of personal experience—of the abstruse and complicated theory and practice of Lamaism as it actually exists at the present day. Mr. Waddell, who is well known by his many contributions to learned publications as a student of Eastern religion and folk-lore, has studied Lamaism under exceptionally favourable circumstances, and the account which he has here

given would seem to be well-nigh exhaustive. It is not easy to suggest any topic connected with this religion—its divinities, saints, monastic orders, sects, ritual, music, architecture, and so on—to which he has not devoted his attention. The mass of facts thus accumulated will appeal not only to scholars who are bent on tracing the various stages by which the Buddhism of Buddha has arrived at this extraordinary combination of priestcraft and statecraft, but also to many others who are more generally interested in the religious, social, or political questions of the Further East. Exception may be taken to the inference drawn by the author on p. 9, from a passage in the 'Mahāvamsa,' that Buddhism flourished at Alexandria. The Alasadda of the 'Mahāvamsa,' like the Alasanda of the 'Milindapañha,' refers to a city usually known as 'Alexandria ad Caucasum,' situated somewhere in the Hindu Kush. Again, on p. 393, note 4, there seems to be some confusion of thought between the Nandas of Magadhā, who are in all probability historical; the Nāgas of Padmāvati, who are certainly historical; and the purely imaginary Nāgas, or serpent deities. But, considering the very great variety of subjects dealt with in this book, mistakes of this kind are remarkably few. In the transliteration of Sanskrit words Mr. Waddell is usually consistent, but he is sometimes consistently wrong. There is no reason, for instance, why *hinayāna* should be consistently deprived of its first long vowel (everywhere, apparently, except in the index), while its companion *mahāyāna* is always correctly spelt. There are also too many careless printers' errors both in English and Sanskrit words. With these exceptions, which can easily be remedied in a second edition, we have nothing but praise both for the book and for the way in which it has been published. The illustrations—about two hundred in number—are to a great extent taken from drawings or photographs made on the spot, while others are of objects since acquired by the British Museum, and now exhibited in the Gallery of Religions arranged by the late Sir Wollaston Franks.

It is remarkable that though in Europe and in the East a considerable impetus has of late been given to the study of Buddhism—a religion no longer existing in its old home in India—the interesting and no less ancient cult of the Jains, still known all over the country, has received no general attention from students. Good material now, however, exists for such as desire information. Since the publication some ten years ago (*Athen.* No. 3063) of the first volume of his *Gaṇa [Jain] Sātras*, Prof. H. Jacobi has contrived to amass further material for the study of the system, and in his lucid introduction to his second volume in the 'Sacred Books of the East' (Oxford, Clarendon Press) he not only gives a sketch of the chief work done in the interval in this field of research, but traces further the history of the sect in its relation both to early Buddhism and to the several schools of orthodox Indian thought. It cannot be pretended that the Jain writings are attractive reading as literature; but some knowledge of this school is necessary for a correct appreciation of Indian thought as a whole. Though amongst the most severely ascetic of the religions of the East, Jainism has from time to time numbered sovereigns amongst its converts, and, curiously enough, has inspired a series of gorgeous ecclesiastical monuments in striking contrast to the severity of its creed.

FRENCH BIOGRAPHY.

Two French Queens, and other Sketches. By Caroline Gearey. (Digby, Long & Co.).—If "every one reads French in these enlightened days," the difficulty of perusing that "language as it was written two or three hundred years ago" must surely exist chiefly in Miss Gearey's imagination. As it happens, the authors of that

period to whom her very limited researches have introduced her—Brantôme, Marguerite de Valois, De Thou, and St. Evremont—have received every elucidation from nineteenth century editors and compilers. Still, if, as we suppose, this work is designed chiefly for the benefit of young girls, whose historical diet is nowadays too much restricted to the dry bones served up in text-books, these sketches may to a certain extent be useful. But the story of Elizabeth of Valois, wife of Philip II. of Spain, is made wearisome by a simplicity of diction verging on childishness, by frequent repetitions of facts, by the harping on "the stern looks of the stern bridegroom" and "the sweetness of" the bride's "very sweet nature"; whilst the comicality of the attempt to make the life of Margaret of Valois, the most typical woman produced by the Renaissance, a fit subject for her readers may be judged by the statement that "Catherine of Medicis found time to exercise a prudent supervision over the education of her little daughter, who appears to have been brought up well and wisely." For the rest, moralizings are frequent, dates are few and not always correct, spelling and grammar are occasionally at fault. "Arrogate" is used for *abrogate*; "Belzunc" for *Belzunce*. If "a Spanish historian" wrote "coprisi la testa," he did not use his own language. We find "Montecuculli," "Guilio," "Rochehoucald," "Points d'enfants," &c. Accents are omitted or too frequently misused. We are told that Marie Antoinette's son and daughter were at Versailles in 1737, and that the boy died in 1739, though that queen herself, we need scarcely say, was not born till 1755. Michaud states that the Empress Josephine, born in 1763, came to France when fifteen, i.e. in 1778, and was placed in a convent till her marriage with Comte de Beauharnais; not till after that event is she likely to have gone to Court. Yet Miss Gearey tells us that prior to the birth of Madame Royale, December, 1778, the fifteen-year-old creole was on such familiar terms with Marie Antoinette as to discuss with her the probable sex of the expected royal infant. No authority is given for this statement. Again, the reader is led to suppose that the National Fête of July 14th, 1792, took place in 1791. We will not object to July 15th, 1793, being here given as the day of Charlotte Corday's execution, for July 15th, 17th, and 19th have all been named by different historians of eminence; but we do consider that, as in the sketch of the Duchesse d'Angoulême prominence is given to the Duchesse de Berri, "the personification of valour," and mention made of her expedition into La Vendée in 1832, the scandal connected with that adventure should not have been ignored.

La Marquise de Condorcet, 1764-1822. Par Antoine Guillois. (Paris, Ollendorff.)—On the 28th of December, 1841, M. Arago, when discoursing on the life of his *compère* Condorcet to the Académie des Sciences, referred to that philosopher's union with Mlle. de Grouchy in 1786. He observed, "Un géomètre qui se mariait semblait enfreindre un principe du droit," and recalled to his audience a letter written by D'Alembert in 1767 to Lagrange on hearing of the latter's marriage ("Œuvres de Condorcet," publiées par Général O'Connor et M. F. Arago, vol. i. pp. xcv, xcvi). And now M. Guillois, writing in 1897 of the same event, is inspired to make verbatim the above epigram, and to support it with the same quotation from D'Alembert (pp. 65, 66). Such barefaced plagiarism is too frequent among compilers of M. Guillois's class. In fact, of Madame de Condorcet's life with her husband, 1786 to 1794, the one interesting as well as honourable portion of her career, her latest biographer has nothing to add to the details already published by MM. Arago and Michelet. We note, however, that whereas M. Guillois gives the 29th of March, 1794, as the date of Condorcet's death, M. Arago names the 8th of April ("Œuvres," &c.,

vol. i. p. clvi), and in this Michelet appears to corroborate him (Michelet, "Femmes de la Rév.," pp. 101-103). The reminiscences of the heroine's childhood recorded by M. Guillois are inane; her experiences as chanoinesse are so meagre that they have to be eked out by those of another lady attached to another house. The story of the lovers and intrigues of the Marquise's widowhood—a scandal which, had Condorcet possessed the gift of second sight, might have cooled his advocacy of female franchise—comes strangely from M. Guillois, who has already charged Michelet with calumny for having accepted as not altogether incredible the innocuous idea that Mlle. de Grouchy's heart was not free when she married the middle-aged philosopher. The "Marquise" is intended to whet our appetite for the history of her uncle the Président Dupaty "en préparation," whilst we are from time to time informed that her brother-in-law Cabanis and her friends Madame Helvétius and the poet Roucher have already been served up to the public by the same caterer.

The two volumes of *Lettres de Marie Antoinette*, edited by M. Maxime de la Rocheterie and the Marquis de Beaucourt, can boast of little new material, one or two notes of trifling interest having alone rewarded the editors' researches in that direction. The real value of these volumes consists in the sifting of documents which have long been before the public, and in the consequent exposure of what M. de Beaucourt here condemns as the forgeries admitted into the collections of royal correspondence published by M. d'Hunolstein in 1864 and by M. Feuillet de Conches in 1864-73. The moment those letters appeared their genuineness was impeached, M. Sainte-Beuve eventually confessing that his original faith in them had been misplaced. There is no need to enter into the merits of that bygone dispute, and we shall merely give some idea of the extent to which M. de Beaucourt has carried his work of expurgation. Out of about one hundred and forty-two documents given by M. d'Hunolstein, ten only are accepted, and some of these are subject to reservation. The whole of the forty-four letters from the queen to her sister, the Archduchess Marie Christine, are condemned, and, indeed, their fictitious character seems evident enough so soon as we compare them with the undoubted productions of Marie Antoinette's pen. M. Feuillet de Conches printed sixteen letters from the queen to the Duchesse de Polignac; ten are here condemned as spurious. Numerous letters to the Princesse de Lamballe are also rejected, including M. F. de Conches's most precious possession, that which fell from the princess's hair at the moment of her massacre, and which is stained with her blood. It is certainly extremely awkward under these circumstances that as the Austrian Government now refuse that access to the Imperial archives which was granted years ago to M. F. de Conches, the letters copied by him from those sources have to be accepted subject to reservation by M. de Beaucourt. Sundry edifying details are furnished of the practices of autograph collectors and of autograph manufacturers. M. d'Hunolstein is believed to have paid no less than 85,000 francs for the packet of royal letters so disdainfully treated by M. de Beaucourt. M. de la Rocheterie, as might be expected, supplies an admirable and sympathetic study of the unfortunate queen. By-the-by, among the many portraits published of her we do not remember having ever seen a copy of the pastel drawing taken of her by Goëstier, a Polish artist, during her imprisonment in the Temple (*Moniteur*, October 25th, 1793).

Gabriel Monod: Portraits et Souvenirs. (Paris, Calmann Lévy.)—The essays here reprinted are only partly biographical; others, such as that on the Passion play at Ober-Ammergau, are descriptive. There is an interesting memoir of J. R. Green, and excellent notices of Vinet, Fustel de Coulanges, J. Darmesteter, and V.

Duruy. The articles are marked by the scrupulously fine and liberal spirit that distinguishes M. Monod, and they are clearly, but not brilliantly written. There are some slips in the appreciative account of Green. He did not obtain a Fellowship at Jesus in 1861, nor, although a High Churchman, can he be said to have ever been a Ritualist. M. Monod writes about "les idées étroites et conventionnelles du ritualisme et de l'orthodoxie anglicane" with a very vague knowledge of what he is talking about, but he supplies an excellent account of "The Short History." A really admirable article on Georges Waitz deserves reading, and so does the essay on "Richard Wagner et Bayreuth en 1876."

SHORT STORIES.

Mr. H. G. Wells has happily given up the exaggerated horrors of "The Island of Dr. Moreau" for stories quite in his best vein. He has all Jules Verne's convincing *insouciance* in telling the most wildly improbable stories. This result is largely gained by a solemn precision in the preliminary and unimportant details of the story. Thus in *The Plattner Story* (Methuen & Co.), as in "The Apple," "The Argonauts of the Air," and, in fact, all the stories dealing with the marvellous, the reader is prepared to accept anything after the minute description of the principal characters' commonplace vulgarity or the inglorious dullness of their surroundings. There is hardly any mystery left in their adventures, for one feels that it is almost impossible for anything out of the way to have happened to such people. This effect is heightened by a rigid avoidance of any attempt to dwell on the marvellous character of the prodigy described, be it a flying machine, or the fruit of the tree of knowledge, or what not. Precision in the unessential and vagueness in the essential are really the basis of Mr. Wells's art, and convey admirably the just amount of conviction. In his more possible stories he shows that his constant choice of commonplace characters is no fortuitous matter; all his characters would in themselves be fearfully dull, but by catching and crystallizing the point of reality which is to be found everywhere, in showing the individuality which underlies the veneer of gross conventionality, he often makes such stories of a most seizing interest.

East-End Idylls, by A. St. John Adcock (Bowden), is a collection of tales of contemporary life in the East of London. They are very varied in subject, and are written vividly and brightly. In one or two instances they would bear more detail with advantage; this is especially the case with one entitled "The Street that was Condemned," which is the best of the collection, and shows genuine pathos. The stories are provided with an introduction by Mr. J. G. Adderley, of St. Philip's Mission, Plaistow, who claims that "fiction" and "falsehood" are not synonymous terms, and that Mr. Adcock's narratives are as true as they often are sad. We should like them better if we did not find such expressions as "along with."

The White Hecatomb, and other Stories, by W. C. Scully (Methuen & Co.), is a volume which contains thirteen tales and sketches, mainly of Kaffir life and legend. All are carefully written, and nearly all are well worth reading. One of the best, entitled "A Tramp's Tragedy," is an exception to the majority in not dealing with native African subjects. It tells of the love of a Boer girl for an English working man, and is full of genuine pathos. The story in question might well have been worked out on a larger scale. It is as good as any in a previous volume by the same author, entitled "Kaffir Stories." Two in the volume now before us are stated to have appeared in the *South African Telegraph*. Such expressions as "I have lived longer than you in spite of the drought on the top of your head" and "I felt like a long-tailed

finch trying to fly against the wind on a wet day" show a sense of humour. A quotation from the 'Table-talk of Mohammad' (so called) involves an obvious ambiguity which spoils the sense of the passage. It runs: "I have not left any calamity more hurtful to man than woman."

M. Marcel Prévost passes in Paris as the man who best understands the heart of woman. Unfortunately his success has caused him to be run after by that special public which appreciated 'Les Demi-Vierges,' and in his newest volume, *Dernières Lettres de Femmes* (Paris, Lemerre), there are signs that he has been writing rather for *Gil Blas* than for the best public and for posterity. It contains, however, a letter from a soldier's wife—dated 1806, and written in an admirable imitation of the Empire style—which redeems the book.

STORIES OF ADVENTURE.

Two years ago we reviewed a charming little book by Mr. R. H. Davis about a young American who was so fascinated by the picture of a royal princess in an illustrated paper that he pursued her all over Europe to lay his love at her feet; but he married somebody else. The idea seems a favourite one with the author, though his *Soldiers of Fortune* (Heinemann) begins where the other one ended; for here the young man meets in the first chapter a girl whom he had never seen, but whose portrait he had cherished in his watch for four years; but he also marries somebody else in the end. The young man is not so good as Mr. Davis's young men generally are. He is meant to be very noble and manly, and he has done all manner of fine things in different parts of the world—fought with the English in the Soudan, made railways in Mexico, and so on; but his casual nonchalance is a trifle exaggerated, and his obvious modesty, which, of course, only serves as a foil to his fine actions, becomes a little priggish; moreover, he hungers too much for appreciation from the woman he loves. In a word, he seems more a woman's man than a man's—he is an Anthony Hope hero *manqué*. But the adventures and exciting incidents in the book are admirable; the whole story of the little revolution in Olanchó is most brilliantly told, though if one special incident were to be picked out, the story of the drive to the sea coast with the murdered president's wife is the most breathless. In spite of the hero this is really a great tale of adventure.

Though the practised novel-reader is familiar with the Australian story of squatter life and bushrangers, he will find that Mr. G. Firth Scott's *The Track of Midnight* (Sampson Low & Co.) has many elements of freshness. Midnight is the name of an arch-bushranger and squatter whose identity is only revealed at the last page. The love story is adequate; but the book depends for its interest on the local colour and the fighting, and in these passages the writer is at his best. The scene is laid in New South Wales, and the time is prior to the Victorian gold discoveries. For home readers one or two terms ought to have been more fully explained, such as "billy" and "billy-can"; and such a sentence as "He understood better when subsequent events had transpired" occurs too frequently.

LAW-BOOKS.

A First Book of Jurisprudence for Students of the Common Law. By Sir Frederick Pollock, Bart. (Macmillan & Co.)—This work is addressed to "readers who have laid the foundation of a liberal education and are beginning the special study of law." It is "not intended to lay out a general system of the philosophy of law, nor to give a classified view of the whole contents of any legal system." The object of the work is to lend a "helping hand" and a "warning voice" to the law student whilst making his way through the

stage of "confusion" and "illusion" which he, in common with the students of most other sciences, encounters on the threshold of his career. The work is divided into two parts. Part I. deals with "General Legal Notions," and comprises chapters on the "Nature and Meaning of Law," "Justice according to Law," "The Subject-Matter of Law," "Divisions of Law," "Persons," "Things, Events, and Acts," "Relation of Persons to Things: Possession and Ownership," and "Claims of Persons on Persons: Relation of Obligations to Property." Part II. treats of "Legal Authorities and their Use," and is of a more practical character than Part I. It comprises chapters on "The Express Forms of Law," "The Sources of English Law," "Sovereignty in English Law," "Custom in English Law," "Law Reports," "Case-Law and Precedents," and "Ancient and Modern Statutes." Some parts of the book will interest not merely English-speaking students, but English-speaking lawyers generally, and even laymen. We refer in particular to the last four chapters of Part II. The chapter on "Law Reports" contains a succinct history of law reporting in England from the thirteenth century to the establishment of the 'Law Reports' in our own time, and the author's account of the early reports, and particularly of the Year-Books, will be found of much interest. These venerable works, we are surprised to find, are still occasionally referred to in the courts, and nowadays "oftener than they were fifty or sixty years ago." In the chapter on "Ancient and Modern Statutes" Sir Frederick Pollock calls attention to the great care with which Acts of Parliament were framed in the time of Edward I. At p. 332 he remarks that

"the great statute of 'Quia Emptores,' which is still embodied in the law not only of England but of most lands settled from England, concludes by defining what are now called the 'extent' and the 'commencement' of its operation with precision that modern draftsmen have restored only in our own time."

The book will be found a most excellent introduction to the study of law. We notice one typographical error, and only one, viz., "ensuing" for *ensuring*, in a quotation on p. 338.

The Principles of Equity and the Equity Practice of the County Court. By Andrew Thomson, LL.D. (Clowes & Sons.)—In the year 1865 an Act of Parliament, known as "the County Courts Act, 1865," conferred upon the county courts equitable jurisdiction to deal with a great variety of cases where the property, the subject of the litigation, does not exceed in amount or value 500*l.*, the jurisdiction so conferred being concurrent with that of the Court of Chancery. Dr. Thomson's work treats chiefly of this equitable jurisdiction of the county courts, and deals with the subject exhaustively. But the work also, and almost of necessity, enters largely into a discussion of equitable principles in general. The book is carefully and lucidly written, and the author has been at great pains to make his work useful to practitioners in the Chancery Division of the High Court as well as to practitioners in and to the officers of the county courts. Dr. Thomson makes, on p. vii of the preface, a suggestion which, we think, is open to criticism. "It is submitted," he says,

"that a very considerable improvement would be effected if a court were constituted in the immediate vicinity of the Royal Courts of Justice, presided over by a judge of training and experience in equity business, whose primary, if not sole business, would be the trial and hearing, for the metropolitan districts, and perhaps some of the adjoining home counties, of cases within the equity jurisdiction of the county court."

The tendency of recent legislation has been, if not to fuse "law" and "equity," at least to bring them into closer relations with each other. The above suggestion, if carried into effect, would, in our opinion, be a step in the opposite direction.

Copyhold Enfranchisement with Reference to the Copyhold Act, 1894. By Arthur Draycott. (Effingham Wilson.)—This work deals with a very minute division of the law relating to copyholds. It is, the author says, intended as "a guide (1) to the steps to be taken to compel enfranchisement, and (2) to the compensation which ought to be paid to the Lord and Steward respectively." The work contains only thirty pages, and is one of the smallest law works we have ever seen. It treats the subject of enfranchisement in a popular style and may interest laymen, to whom in general the larger works on the subject would probably be repellent.

La Codification du Droit International de la Faillite. Par D. J. Jitta. (Sampson Low & Co.)—We have recently had the pleasure of noticing the valuable labours of a Dutch professor in the cause of Eastern law; we have now the agreeable duty of recommending to our readers—that is, to such of them as take an interest in juridical studies—the perusal of a very thoughtful work on European law by a professor of the same nationality. The subject of which Prof. Jitta treats is of much practical importance in modern times, for, as he truly observes, "Le cas d'un failli qui possède des biens ou qui a des dettes et des créances dans plusieurs pays n'est nullement rare." International arrangements now enable us to follow up crime in foreign countries; it is plain, therefore, that there is no impossibility in making analogous arrangements for following up debts and credits. The author does not conceal from himself the fact that the task of making such arrangements must be attended with difficulty—a difficulty, to use his own language, almost enough to make a man giddy. He has, however, applied himself to the task with vigour. The book consists of numerous chapters, each discussing and attempting to solve some particular question, and of two "avant-projets," or suggested forms, of which the first may be roughly described as that of a statute to be passed by the legislature of individual countries, the second as that of an international arrangement or treaty, to be agreed to by a community or aggregate of countries. The author is, no doubt, quite right in his opinion that the desired reform cannot be carried out without measures of both kinds; but it seems to us that they can scarcely be framed usefully for practical purposes without a knowledge of the existing law of each country which joins the alliance. The author would probably admit this, but would add, quite truly, that it is part of his business in presenting a new scheme to civilized nations in general to give approximate forms, embodying general principles, which may be adapted afterwards to the circumstances and requirements of each particular nation. Prof. Jitta has evidently an intense and laudable desire to promote his legal views for the benefit of mankind; if we have a fault to find with him it is that his language is sometimes so enthusiastic as to become poetical rather than legal. This is the case, for instance, when he states that there is a general tendency towards "universality, at least as the music of the future," and then laments that "this music is played at different pitches, which must be distinguished if cacophony is to be avoided." But who can write in the eloquent Gallic tongue without catching something of the glowing figurative spirit of the Gaul? Prof. Jitta's idea is excellent, whatever we may think of his metaphors, and we wish all success to his efforts.

TRANSLATIONS.

The title of Mr. Arthur James's *Plutus of Aristophanes up to Date; or, Mammon made Righteous* (Ingalt Drake), might lead the reader to expect a modern burlesque of the ancient play, with a new plot, based upon the vagaries of company promoting and the "Kaffir Cirena."

This expectation would be misleading. What Mr. James has done is to prepare a translation of the play of Aristophanes, in which, in order to make it more attractive to his Eton pupils, modern slang and modern allusions are substituted for ancient. As an expedient for arousing the attention of schoolboys—and those, as his graceful dedication says, not the "riper scholars," but others "less fine of brain, but of compacter thews"—this is both legitimate, and probably very wise; yet it is a question how far the result is satisfactory from the literary point of view. A translation may be good, and a parody may be good; but a cross between the two is likely to be unsuccessful. It is too like putting new cloth on an old garment, the result of which is upon record. From Zeus and Plutus the transition is rather abrupt to bicycles and Vanderbilts. The following is an example of Mr. James's method:—

Car. Russia's great Czar on Plutus rests his crown;
For him the Irish members throng the House.
Ch. And there's the manning of the Navy! Come now!
Car. Who pays for the Indian troops in the Soudan?
Is't not through him poor Jameson lies in gaol,
And those who tipped the wires for Jameson's raid?
Ch. And wasn't it for you the Claimant lied?
And our support of the Khedive in Egypt?—
Car. And the Biffel Tower—
Ch. May it fall upon your thick head.

The fluency of the modern allusions is often spoilt by the necessity of making them correspond with those in the original; and the result is neither Greek nor English. The 'Plutus' is not the most spirited or characteristic of the plays of Aristophanes; but, ingenious as Mr. James is, we doubt if his version, read by itself, would give any one unacquainted with the original a high conception of Greek humour. But for its primary purpose in illustrating the Greek to English schoolboys it may well have been very successful, as it deserved to be; and its publication may be useful to other schoolmasters and tutors.

In *Virgin Soil*, by Ivan Turgenev (Heinemann), Mrs. Garnett has translated the last of Tourguénief's great novels. This is not, however, its first appearance in English. The late Mr. Ashton Dilke, who was a student of the Russian language and literature at a time when very few possessed such knowledge, published an excellent translation. In this novel Tourguénief boldly deals with the Socialistic propaganda in Russia. The hero, Nezhdanov, is a *déclassé*, who has all the qualifications for regenerating his country except that he is too much of an idealist. But the hour has not come for his efforts. He must mutter in the words of Hamlet:—

The time is out of joint; O cursed spite,
That ever I was born to set it right.

After having made some abortive attempts, he realizes his powerlessness and commits suicide. His intended bride, the resolute Marianna, becomes the wife of a man who is more practical and capable. The object of Tourguénief is to show us how little ripe as yet his country is for these theories and dreams of the doctrinaire. The peasant does not understand his would-be deliverers. Markelov in the novel is bound and handed over to the police by the villagers. The characters are drawn with great vigour, especially the rowdy and ignorant merchant, Golushkin, and the wonderful old couple who reproduce the quaint manners of the age of Catherine. Tourguénief in others of his novels has loved to satirize this period. In the present case he seems to reproduce the Athanasios Ivanovich and Pulcheria Ivanovna of Gogol's tale. Paklin is a mere eccentricity. Around all these actors are the simple, ignorant peasantry. Nezhdanov is impetuous and cannot bide his hour. The work will be done by the patient Solomin, who is sowing the seed like the man in Pushkin's verses, but perhaps with no better result. The cross-threads of the story (the love of Mashmina for Nezhdanov and her consequent jealousy of Marianna, and the unrequited passion of Markelov for the latter) put some ordi-

nary human passion and life into this tale of stoical people. After all, there is nothing particularly to dislike in Sipyagin and his wife; they are not cruel or oppressive people, simply easy-going and rather self-indulgent folk, such as western countries of Europe—nay, even republican and up-to-date America—produce in thousands. We cannot, somehow or other, get up an antipathy to them. The story is well translated; perhaps a few notes would have been useful. What is the ordinary reader to understand by such names as Filaret, Pugatchev, Katkov, Dobrolyubov, and others, so familiar to Russians, and so unknown to Englishmen? How useful, for instance, a note on vol. i. p. 211 would have been to explain the names of the books, if only to remark that the 'Aonides' ('Aonidi') was the title of a collection of poems by leading Russian authors at the close of last century, edited by Karamzin, just the correct book for old-fashioned people to be reading. Mr. Edward Garnett gives us a red-hot political preface as usual, perhaps on this occasion with more reason than on others. For it is a novel with a tendency.

The Green Book. By Maurus Jókai. Translated by Mrs. Waugh. (Jarrold & Sons.)—Since his jubilee, almost rivalling the national millennium in popularity, it has been deemed quite invidious to attempt impartial criticism of Jókai or his works. Each romance as it appears in an English garb is announced to be his best or most popular, and there the matter ends. Let us say then at once that 'The Green Book; or, Freedom under the Snow,' as Mrs. Waugh, reversing its title, calls 'Szabadság a hó alatt vagy a zöld Könyv,' is not one of Jókai's finest works, despite its enthralling but complicated plot. In it the author has broken fresh ground, not, indeed, that he had not already dealt with Russian themes, but it was only in short and unimportant stories. To fit himself for the composition of this romance Jókai consulted an immense number of authorities, a list of which is given in the Hungarian original, but notwithstanding this praiseworthy industry he has not been enabled thoroughly to imbue his imagination with much Russian colouring; the whole work, with its many supernaturally gifted good and evil personages and its marvellous coincidences and events, is thoroughly typical of the style of its author's Orientally descended race. Marvels and mysteries, plots and counterplots, and sudden rises and falls of fortune are encountered on nearly every page, so that amid such a continual shifting of scenery the individuality of the numerous actors is apt to be lost sight of. Nevertheless, the work is a brilliant *tour de force*, thoroughly calculated to charm the novel-reading public by its ceaseless excitement: from first to last the interest never flags. The ultra-melodramatic tone is frequently lightened by touches of Jókai's native humour, such as when, in his reference to the Zaporogènes, he says:—

"Among that people are to be found the first indistinct traces of a longing after freedom, primitive, but still existent. This instinct reaches its culminating point in the propensity to rob their neighbours, turn their wives out of doors when tired of them, and take to themselves fresh ones, who may please them better."

The description of the great Neva flood is a magnificent word-picture, well worthy of ranking with the best of those marvellous delineations of natural catastrophes with which Jókai frequently enriches his romances. The moral of the work appears to be that after all a tsar, like a convict, may have some good in him. 'Szabadság a hó alatt' has been translated, amongst other languages, into German, and from that language Mrs. Waugh appears to have made her version, which is evidently much condensed from the original. She has not ventured upon giving Pushkin's poetry in English, nor (what will be much more annoying in a work of this character) has she made any

attempt to translate the very many Russian words and sentences with which Jókai has besprinkled his chapters. The translation is, however, sprightly and well written, and the English better than most lady translators are wont to indulge in.

As the original English translation of Jókai's 'Az Érdély arány Kőra' ('Transylvanian Golden Age') has already been reviewed in the *Athenæum*, under the translator's title of 'Midst the Wild Carpathians' (Jarrold & Sons), this reissue of it needs little beyond notice of its reappearance with a new title-page. There is no reason for changing our opinion of its merits; whilst deeming it a splendid *tour de force*, and a work full of the most exciting incidents and superb descriptions of Transylvanian scenery, we do not regard it as one of the best of Jókai's romances. It is a pity the errors of the first issue have not been corrected in this reprint, even if some of the stereotypes had to be sacrificed in the process.

SCHOOL-BOOKS.

The Troades of Euripides. By R. Y. Tyrrell. (Macmillan & Co.)—Euripides is not, we think, so much in vogue for school reading as Prof. Tyrrell in his introduction implies, nor can we regard 'The Trojan Women' as a good play, though it was doubtless a fine spectacle. The notes supplied in this edition seem hardly worthy of a well-known reputation, and are overloaded with verse translation. Paley's name should have been mentioned in the introduction, and more trouble should have been taken to secure the best text. The note on *ἐκείνη* (v. 61) is most perfunctory, and parallels should have been added. The "sense construction" (v. 59) is quite clear without the addition of the cumbersome term "accusativemotioris objecti"; in v. 440 *σάρκα φωνήσσαν* is certainly bold, but it should not be forgotten that *γῆρυν* in v. 441 helps it out. Perhaps a reconstruction with *φωνήσσαν* may be right. *Μῆ οὐ* (v. 982) is in origin quite complete in itself without *ὅρα* or the like before it, so that "the antecedent verb" can hardly be said to be "omitted" in such cases. Such an explanation is antiquated and misleading.

French Lessons for Middle Forms. By G. E. Fasnacht. (Macmillan & Co.)—Mr. Fasnacht's volume is, like the rest of his school-books, well arranged and accurate; but it is, in our opinion, over elaborate. The schoolboy, especially the fourth-form boy, is intolerant of syntax, and it is difficult to avoid thinking Mr. Fasnacht gives him too much. Most certainly he is burdened with too many words. A very fair amount of conversation can be maintained with quite a small vocabulary, and it is a ready command of a small vocabulary—not an imperfect one of a large stock of words—that the teacher should try to bring about.

Bacon's Essays. Edited, with Introduction and Notes, by Alfred S. West, M.A. (Cambridge, University Press.)—It is difficult to understand for whom Mr. West's edition is designed. It is scarcely intended for schoolboys; Mr. West himself apparently has "the general reader" in view, who is aided by a quantity of foot-notes which seem to intimate that, like the reader of the Shorter Catechism, he is considered a person of weak understanding, as at the outset he is told that "said jesting Pilate" means "said Pilate in derision"; and he is provided with an "Index of Proper Names," from which he may learn that Pilate was "Procurator of Judæa in the time of Tiberius." There is also a grammatical appendix, which would seem intended for the candidate for "locals" rather than "the general reader." When will editors understand the uselessness of overloading their books with comments?

Vocabulaire Technique des Chemins de Fer. Par Lucien Serrailhier. (Whittaker & Co.)—This book will prove handy for reference, but it would have been more useful to the British

learner if the genders of the French nouns had been indicated. Nor can we always agree with the renderings. "Gare maritime" is not invariably, as Calais shows, a "riverside station." "Union dépôt," again, may be good American, but on this side of the Atlantic we say *central station* or *general station*. *Coupon* is curiously translated "circular tour ticket," and surely *dog ticket* is more usual than "dog card ticket."

Précis Writing and Office Correspondence. By E. E. Whitfield, M.A. (Methuen & Co.)—This seems a sensible handbook. "The Fan Britannica," on p. 116, is an unlucky misprint, as it is emphasized by clarendon type.

OUR LIBRARY TABLE.

ONE opens *Sketches in Lavender, Blue and Green*, by Mr. Jerome K. Jerome (Longmans & Co.), in some trepidation, for a dosing of the author's peculiar brand of witticism is not a thing to contemplate with equanimity. Your counterjumper, as Mr. H. G. Wells has shown, may be treated with a humour fit to shake the gods; but to treat the gods, or anything else, with a humour fit to shake the counterjumper is another and a less agreeable affair. The first half dozen stories, however, are reassuring. Not only are they not funny, but they do not even aim at being funny. They are very slight, indeed, and not particularly distinctive, but the negative relief readily takes the place of a positive virtue. Then comes 'The Man who would Manage,' own brother to the 'Idle Fellow,' and second cousin to the 'Three Men in a Boat.' The same blend characterizes the whole book. Whether the serious element is blue and the comic one green, or whether it is the other way round, may remain a moot point. Of the stories which endure criticism, the best is the rather uncanny one of 'Dick Dunkerman's Cat.' Another which has some merit is 'The Materialization of Charles and Mivanway,' which might, perhaps, have been written in an uninspired mood by Mr. Quiller Couch.

A *Doctor's Idle Hours*, by "Scalpel" (Downey & Co.), a volume of thirty-four essays, mainly on subjects connected with medical men and their patients, has much that will interest the general reader. Though they show little literary aptitude, and though they too often degenerate into platitude and "commonplace," these essays contain useful and sometimes interesting information. This is especially the case where the pseudonymous author deals with the uses of solid and liquid food, and with phases of health and disease. It is difficult to express equal satisfaction with the two concluding essays on Lord Randolph Churchill and Mr. W. E. Gladstone. Neither of these papers is above the average of contributions to a literary debating society, and there was no occasion for adding them to the volume.

MR. H. S. NICHOLS publishes in four volumes, beautifully illustrated with portraits, a good translation, by Mr. De V. Payen-Payne, of the well-known memoirs of Barère—that story of the French Revolution on which Macaulay wrote his article at the time of the appearance of the book, two years after Barère's death. It is curious to find Barère criticizing Lady Morgan. We are so accustomed to look upon Lady Morgan as early Victorian, and upon Barère as exclusively Revolutionary, that the fact that Barère survived into our times, and was a diner-out in the memory of people still living, will come to many readers as a surprise. Still, he was less of a survival than the Queen of Sweden (previously Madame Bernadotte, and, before, the Mlle. Clary who refused Bonaparte) or King Jerome, both of whom lived to see many years of the Second Empire, and the latter of whom, as M. Ollivier's new book reminds us, had ridden at the side of his nephew on the day of the *coup d'état*. Barère was, however,

the last survivor, if we mistake not, of the men who made the French Revolution.

MR. STANFORD publishes an excellent little work, *The British Navy, Past and Present*, from the pen of Capt. S. Eardley-Wilmot, R.N., and Messrs. Sonnenschein & Co. a rather more bulky volume, *The Royal Navy*, by "a Lieutenant," beautifully illustrated, but also cheap. It is hardly true, as "a Lieutenant" thinks, that our engineer officers have a higher training than those of France. Some of the latter have the best training in the world.

Events of the Reign, 1837 to 1897, compiled by Mr. F. Ryland (G. Allen), and *The Victorian Era*, by Mr. Anderson Graham (Longmans & Co.), are both of them products of the Jubilee. Mr. Ryland's lists of events are more useful than Mr. Graham's optimistic narrative, which deals somewhat largely in blameless platitudes, but is likely to prove popular. The colouring of Mr. Graham's maps has gone wrong. We were not aware before that large portions of New Guinea and North Borneo were British possessions in 1837, or Aden either.

MESSRS. WARD, LOCK & Co. have now published *Bells and Pomegranates: Second Series*, by R. Browning, in their attractive issue of "Nineteenth Century Classics." The present volume is prefaced by a striking reproduction of Rossetti's drawing of the poet.

M. ÉMILE OLLIVIER was on delicate ground in the second volume of *L'Empire Libéral*, published by MM. Garnier Frères, as will be seen when we state that the title of the volume is *Louis Napoleon et le Coup d'État*; that M. Ollivier had been one of the opponents of the *coup d'état* which he now, in a sense, justifies; and that his father was one of its victims. He has extricated himself with ability from the position, but the necessities of the case make the volume rather one of pleadings than of history, for which, perhaps, in the true sense, the time has not yet come. With regard to the detail, M. Ollivier's picture of Louis Napoleon as a man is better than his picture of the *coup d'état*. His book is, indeed, more interesting as a series of biographical studies and sketches than as a complete view of the events of an epoch. For M. Ollivier, Louis Napoleon was a Bonaparte. Although he fully admits the parentage of Morny and many of the other irregularities of life of Queen Hortense, he holds that Napoleon III. was without doubt, in fact as well as in theory, the "nephew of his uncle." As M. Ollivier was trying to make Louis Napoleon the rightful head of the family, it is somewhat curious that he should have omitted the scene of the public celebration, during the Hundred Days, of the departure of Napoleon for the army on the Belgian frontier, for it was, on the whole, the most interesting episode which connected the two Napoleons who actually reigned over France. In the absence of the King of Rome, Napoleon on that occasion undoubtedly played off the children of his favourite adoptive child against his son—the prisoner of his enemies; and the position in which he placed them on that day and the regard that he paid them publicly were intended as a menace to the allies of setting up a succession, in the children of Queen Hortense, which ultimately was set up by the *coup d'état* in favour of the younger of them. With regard to the death of the elder, M. Ollivier does not even mention the general belief of the time that he was poisoned. No doubt all royal personages who die suddenly and whose deaths are not very clearly explained are poisoned, in the belief of a portion of the public; but the belief was undoubtedly more general in Italy in 1831 with regard to the death in the revolutionary army of the elder son of Queen Hortense, the brother of Louis Napoleon, than it has been in most such cases. M. Ollivier does his best to defend the somewhat ridiculous descents at Strasbourg and at Boulogne, and does

not even believe in the Prince's eagle, "stuffed or living." He says that in the Boulogne case "an officer of the ship had taken an eagle and brought it with him as a bird of good augury"—an explanation which leaves us sceptical. M. Ollivier gives at length the details of the "Repression" by nominal republicans (mainly royalists in fact) after the days of June, '48—the accounts of the people shot, of those transported, and so forth—and describes the savage laws (as he calls them) which were put in force. It is hardly fair to omit, as he does, the account of the similar measures taken by Louis Napoleon after the *coup d'état*. The secret shooting of prisoners M. Ollivier denies in the latter case, while he asserts it in the former; but as to the transportations after the *coup d'état* there can be no doubt, and those transportations were in a great number of cases equivalent to a sentence of lingering death from the diseases of a frightful climate. M. Ollivier is also silent with regard to the story of the "insurrection" of the southern departments, commonly known as the "insurrection of the Var," which was, in fact, a rising of the peasantry on behalf of law and of the constitution against the successful act of violence of the President of the Republic.

We have from the Scientific Press the issue for 1897 of Mr. Burdett's admirable *Hospitals and Charities*.

WE have on our table *Tobias Smollett*, by O. Smeaton (Oliphant, Anderson & Ferrier),—*The Story of Victoria, R.I.*, by W. J. Wintle (S.S.U.),—*Martin Luther*, by G. Freytag, translated by H. E. O. Heinemann (Chicago, Open Court Publishing Co.),—*The Millennium of Hungary and its People*, edited by Dr. Joseph de Jekelfalussy (Budapest, Pesti Könyvnyomda-Részvénytársaság),—*Property Law for General Readers*, by W. C. Maude (E. Wilson),—*Domestic Service in the United States*, by Lucy M. Salmon (Macmillan),—*Madras Government Museum: Bulletin*, Vol. II. No. 1, *Anthropology*, by E. Thurston (Madras, Government Press),—*Brazilian Exchange*, by J. P. Wileman (E. Wilson),—*Fads of an Old Physician*, by G. S. Keith, M.D. (Black),—*Musical Pitch and the Measurement of Intervals among the Ancient Greeks*, by C. W. L. Johnson (Baltimore, Johns Hopkins University),—*Inebriety, its Source, Prevention, and Cure*, by C. F. Palmer (Oliphant, Anderson & Ferrier),—*A Plea for the Unborn*, by H. Smith (Watts & Co.),—*Some Unrecognized Laws of Nature*, by J. Singer and L. H. Berens (Murray),—*Mountain Observatories in America and Europe*, by E. S. Holden (Washington, the Smithsonian Institution),—*Elements of Theoretical Physics*, by Dr. C. Christiansen, translated by W. F. Magie (Macmillan),—*Nature and the Book: Village Lectures*, by the Earl of Mount Edgcumbe (Stanford),—*The Finger and the Ring*, by C. James (Ward & Downey),—*A Minion of the Moon*, by T. W. Speight (Chatto & Windus),—*The Love-Philtre, and other Poems*, by H. F. Schweitzer (Macquenn),—*Elynn's Luck, and other Poems*, by A. E. Hills (Innes),—*The Praise of Life*, by L. Binyon (Mathews),—*Songs and Sighs*, by M. L. Pope (Exeter, Pollard),—*Trumpets and Shawms*, by H. H. Hay (Philadelphia, Arnold),—*Vamba, an Historical Drama*, by Luigi (Simpkin),—*A Book of Scottish Poetry*, selected and arranged by M. B. Synge (Arnold),—*Shreds and Patches*, by J. Dowman (Aberdeen, Jolly),—*A Year's Teaching for Infant Sunday Schools*, by Mrs. J. F. Morton (C.E.S.S.I.),—*Godparents at Confirmation*, by A. Salts, LL.D. (S.P.C.K.),—*When were our Gospels Written?* by C. Tischendorf (R.T.S.),—*Éléments de Grammaire Comparée du Grec et du Latin*, Vol. II. *Morphologie*, by P. Regnaud (Paris, Colin),—and *Die Schrift der Mykenier*, by H. Kluge (Cöthen, Schulze).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

David's (T. W. R.) Lectures on the Origin and Growth of Religion, cheap edition, cr. 8vo. 3/6 cl.

Fine Art and Archaeology.

Academy Architecture, 1897, ed. by A. Koch, Vol. 1, 4/ net. Wells's (J.) Oxford and its Colleges, 12mo. 3/ cl.

Poetry.

Courthope's (W. J.) The Longest Reign, an Ode, 4to. 2/6 swd. History and Biography.

Beavan's (A. H.) Popular Royalty, royal 8vo. 10/6 cl.

Money's (A. L.) History of the Girls' Friendly Society, 2/6. Queen, Private Life of the, by One of Her Majesty's Servants, cr. 8vo. 2/6 cl.

Geography and Travel.

Bird's (G. W.) Wanderings in Burma, imp. 8vo. 21/ net, cl. Darlington's Handbooks: London and Environs, by E. C. Cook, 12mo. 3/6 net.

Johnston's (Sir H. H.) British Central Africa, 30/ net.

Philology.

Epictetus, 2 vols. (reprinted from the Translation of George Long), 4to. 32/ net.

Science.

Huthwaite's (J. G.) Examples, Papers, and Problems in Arithmetic, cr. 8vo. 3/6 cl.

Ireland's (F. C.) Good Health, or the Physiology of Dietetics and Massage, cr. 8vo. 2/6 net.

Meadowcroft's (W. H.) The A B C of the X Rays, cr. 8vo. 4/

General Literature.

About's (E.) The King of the Mountains, translated by R. Davey, cr. 8vo. 3/6 cl.

Bellamy's (E.) Equality, cr. 8vo. 6/ cl.

Dale's (T. F.) The Game of Polo, 8vo. 21/ net.

French Volunteer of the War of Independence, translated and edited by R. B. Douglas, cr. 8vo. 6/ cl.

Lawson's (H.) While the Billy Boils, cr. 8vo. 5/ cl.

Marryat's (Capt.) Frank Mildmay, illustrated by H. R. Millar, cr. 8vo. 3/6 cl.

St. Aubyn's (A.) In the Face of the World, cheap edition, 2/

Thomas's (B.) Camera Lucida, or Strange Passages in Common Life, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Schwartz (E.) Die syrische Übersetzung des ersten Buches Samuelis u. ihr Verhältnis zu MT., LXX., u. Trg., 2m. Weiss (H.) Judas Makkabaeus, 2m.

Fine Art and Archaeology.

Dieterich (A.) Pulcinella, pompejanische Wandbilder u. röm. Satyrspiele, 8m.

Gerhard (E.) Strukturelle Spiegel, Vol. 5, Parts 15 and 16, 18m.

Philology.

Nietzsche (F.): Werke, Vols. 11 and 12, 16m.

Political Economy.

Hertzka (T.): Die Probleme der menschlichen Wirtschaft: Vol. 1, Das Problem der Güter-Bezeugung, 6m.

History and Biography.

Doniol (H.): M. Thiers, le Comte de Saint-Vallier, le Général de Manteuffel, la Libération du Territoire (1871-1873), 4fr.

Knob (G. C.): Urkunden u. Akten der Stadt Strassburg: Part 3, Die alten Matrikeln der Universität Strassburg, 1821-1793, Vols. 1 and 2, 36m.

Lanessan (J. L. de): La République Démocratique, la Politique Intérieure, Extérieure, et Coloniale de la France, 4fr.

Peter (H.): Die geschichtliche Literatur ü. die römische Kaiserzeit bis Theodosius I. u. ihre Quellen, 2 vols. 24m.

Peytraud (L.): L'Esclavage aux Antilles Françaises avant 1789, 10fr.

Sand (George): Lettres à Alfred de Musset et à Sainte-Beuve, 3fr. 50.

Geography and Travel.

Dubois (M.) et Guy (Camille): Album Géographique: Vol. 2, Les Régions Tropicales, 15fr.

Philology.

Corpus Inscriptionum Graecarum Graeciae Septentrionalis: Vol. 3, Part 1, Inscriptions Phocidiae, Locridiae, Ætoliae, Acarnaniae Insularum Maris Ionii, ed. G. Dittenberger, 22m. 50.

Gloekner (F.): Homerische Partikeln m. neuen Bedeutungen, Part 1, 1m. 60.

Philologisch-historische Beiträge, Curt Wachsmuth zum 60 Geburtstag überreicht, 8m.

Science.

Rbert (H.): Magnetische Kraftfelder, Part 2, 10m.

Müller (G.): Die Photometrie der Gestirne, 20m.

Scheiner (J.): Die Photographie der Gestirne, 21m.

General Literature.

Boaume (G.): Perrette, 1fr.

Job: Karistad, la Journée d'un Buvreur d'Eau, 3fr.

EDUCATION, TECHNICAL AND SECONDARY.

THE Duke of Devonshire, whose zeal for secondary and higher education is marked, went out of his way, at the opening last week of an International Congress on Technical Education, to affirm that he and Sir John Gorst were present at the first meeting "partly in their official capacities." It is not common for heads of Departments to dwell upon their official capacity when assisting in the public discussion of questions on which they may subsequently have to decide. The fact is that the Society of

Arts undertook to arrange for the meeting of this Congress in England on the condition that the Government would give it such recognition as they could; and the attendance of the President and Vice-President of the Council was in fulfilment of the condition. But the Duke and Sir John have shown on other occasions that they are more than ready to play a popular and candid part in the encouragement of national education, and that, although the functions of their Department are almost entirely limited to elementary instruction, their interest is more deeply engaged in the organization of higher teaching. As this is practically inevitable for any intelligent President of the "Committee of Council," the question certainly suggests itself whether it would not be more reasonable to be perfectly frank in our educational policy, to appoint a Minister of Education, and to make his functions comprehensive.

That the Government are quite alive to the necessity of paying off the arrears of their debt to higher education has been proved within the past few weeks both in word and deed. The Duke of Devonshire has volunteered a significant promise that he will introduce before the end of the session, for the purpose of preliminary discussion, a Secondary Organization Bill. We call this promise significant, not only because it recognizes the claims of the secondary associations and professional conferences, but also because the demand for organization has been matured by the notable stimulus recently given to technical instruction, with which the Duke himself has been prominently concerned for ten years past. In this Bill, it may be anticipated, we shall find a sanction for local authorities resting on the county and borough Councils, under a central control which will include elements from Whitehall, South Kensington, and the Charity Commission; we shall find a secondary register, a delimitation of primary and secondary schools, an extension of existing grants so as to include all efficient schools, literary or technical, private or endowed; and it will rest with the secondary profession to read into such a Bill the guarantees which it deems necessary for the freedom, variety, and elasticity of secondary education. So much for the promise of the Government—unless we add the vague promise of a London University Bill as germane to the other. As for actual performance, it is satisfactory to record that the public grants to the University Colleges have been permanently increased from 15,500l. to 25,000l. a year. These grants are voted for institutions which provide "education of a University standard in Arts and Sciences"; and the beneficiary colleges are, henceforth, University and King's, London; Owens, Manchester; University College, Liverpool; Mason College, Birmingham; Yorkshire College, Leeds; the University Colleges of Nottingham, Sheffield, Durham, and Bristol; and Bedford College for women in London. These grants are independent of those in Scotland (except that Dundee receives 1,000l. from the grant under notice), and in Ireland and Wales, and of the meagre sum devoted to the London University. On the whole, the higher teaching is now fairly well provided for; and it remains to balance the generosity of Parliament to elementary and university instruction, and to secondary technical instruction, by such a reorganization as will enable the secondary literary schools to profit by the public grants.

The speakers at the Technical Congress naturally attached greater importance to the training of the eye and the hand than to "the curriculum of the grammar school," which one of them condemned as "eminently ill-fitted for modern requirements." But it is a mistake to suppose that eye and hand are of great use as instruments in science without the further instruments of intelligence and memory, which need as much special training as the other two. The main results of the Con-

gress may be said to have been a stronger demand for technical work in schools, and for the practical side of technical work; a claim for a certain measure of compulsory technical training up to the age of seventeen or eighteen; the stress which was laid on the need for better organization and gradation, and, in that case, for more money; and the vigorous advocacy of a better system of commercial education. The Congress was eminently practical throughout, and its international character—especially now that it has established a permanent bureau—gives promise of utility in the future. It is a hopeful sign that amongst the delegates invited to this Congress were a certain number of educationists who have not been specially identified with what may be called the technical movement.

AN ALLEGED ERROR OF VENERABLE BODE'S.

Tottenham, June 21, 1897.

MR. E. W. B. NICHOLSON believes that Bode is right on the point contended for by me, and that the passage in the 'Excidium' has been misunderstood by those writers who condemn Bode's view; but Mr. Nicholson's version of the passage itself, I find, depends for its intelligibility upon an interpolation made in support of Bode—namely, of the word "as," for which there is no authority. This greatly weakens Mr. Nicholson's support of my contention, which I regret. With regard to the construction with "qui," I cannot doubt that Mr. Nicholson has reasons for believing that, because a certain grammatical construction was avoided by correct writers of Latin prose, the author of the 'Excidium,' who was not a correct writer, would have avoided that construction also; but as those reasons are not recorded, I am unable to appreciate them. If we apply the criteria employed by Mr. Nicholson—namely, lapse of time and obsolescence—to the consideration of similar matters, we shall find that such a method of reasoning will mislead us. For instance, centuries before Nennius wrote the old deponent verb "dimicor" was displaced by the active form "dimico," and only survived in correct authors as an impersonal—*sc.* "dimicatur," "dimicabatur"; consequently (so Mr. Nicholson's method emboldens us to say) Nennius could not have used "dimicor." But Nennius did use it* (v. cap. xxxviii.), and the application of Mr. Nicholson's criteria, therefore, has induced us to make a confident assertion that is quite groundless. Due consideration, perhaps, has not been given by Mr. Nicholson either to the survival of "dimicatur" in the oldest complete manuscript of the 'Historia Brittonum,' or to the observations on ancient grammatical forms discoverable in Celtic authors made by Prof. Zimmer in his 'Nennius Vindictus.'

It does not tend to alter my opinion of the tenability of the position I have assumed, namely, that "qui" is adverbial, when I find "quique quadragesimus quartus ut novi orditur annus" rendered "and which (as I know) begins [as] the forty-fourth year." There is an old rule respecting "qui" (v. 'Cledonii Art. Grammaticae,' ed. Keil, 'Grammatici Latini,' vol. v. p. 65) which says, "Qui, si habet casum, pronomen est, si non, adverbium, ut qui pro unde." As the word "qui," if a pronoun, can only be in one case, namely, the nominative, it is clear that as we already have a nominative, namely, "annus," in the passage whose meaning is in dispute, "qui" cannot be a declinable word, and must, therefore, be adverbial. There can be no objection to rendering "ut novi" by "as I know," provided we remember that Gildas's "knowledge" of the battle at Mons Badonicus was drawn from the information of others. I prefer "I have

* 'Chronica Minora,' III. p. 179: "Invitabo [sc. Henogietus] filium meum cum fratre suo [sic] suo....ut dimicetur contra Scottos" (Harley MS. 3850). Cp. *ibid.*, introd., p. 119: "Ad formam dimicetur....sensu activo libarius adnotavit: antiqua grammatica."

learnt," however. Prof. Mommsen rejects these two words because he believes them to be meaningless. To me "ut novi" seems to be a very natural and proper phrase to find in the mouth of one who is making assertions about the events of the month in which he was born.

I think that a definite meaning should be attached to the words "mense jam primo emenso," and it appears to me that they date the birth of Gildas in the first month of the calendar year of the Britons, and the commencement of the years of the era in the second month of that calendar year. As Mr. Nicholson expresses the intention of returning to this subject, I hope he will permit me to correct his suspicion that the calendar year of the schismatic Britons commenced on January 1st. Cumman, in his Paschal letter to Segene of Iona (written A.D. 634), enumerates certain points of difference between the Dionysian computation employed by the Church of Rome and the computation of the Scoto-British schismatics. One point in which the schismatics differed was in the commencement of the year: "Contrarium in kalendis," says Cumman.

A. ANSCOMBE.

SCRINIA.

MR. J. W. CLARK writes:—

"The reviewer of my work on the 'Augustinian Observances' (*Athenæum*, June 15th, p. 768) says that *scrinia* should be translated *screens*. I should be glad of his authority for this meaning of the word. Ducange says that it signifies: (1) a repository for documents, *χαρτοφυλάκιον*; (2) a treasury, *thesaurum*; (3) a chest to keep relics in; (4) a box, *'Gallicæ coffre, olim escrîn'*."

Way's 'Promptorium Parvulorum,' s.v. *scrène*, gives "scrinium, ventifuga."

A LOST MANUSCRIPT.

MAY I use a little of your valuable space to tell a tale of human kindness and at the same time to ease my soul of a heavy burden of gratitude? A week ago a manuscript belonging to me was lost. It was the manuscript of a book I have lately completed, and represented the work of many months. I had no copy of it. Its loss meant to me the loss of a part of my being. Happily I knew nothing of my misadventure until I found my manuscript again on my study table, neatly wrapped, and addressed to me in a strange hand. Some one had found the manuscript, and seeing my address written on it had sent it to me at once by post. No word accompanied the package (herein is evidence of great delicacy of mind), so that the name of my good friend is unknown to me. But I feel that in these days of little faith in human nature it would be criminal in me to let such kindness pass without immediate acknowledgment. Some day I hope to find better words than these in which to express my deep gratitude. In the mean time, I pray that this letter may be read by my unknown benefactor, and to the furtherance of that end I humbly ask the co-operation of the press.

P.

Literary Gossip.

WE greatly regret to hear a very indifferent account of the health of Mrs. Oliphant.

THE Syndics of the Cambridge Press have arranged to publish in facsimile the celebrated Codex Bezae, containing the Gospels and Acts and a fragment of the Catholic Epistles. The MS. was presented to the University by Beza in 1581, and contains more than 800 pages. The facsimiles will be printed on hand-made paper from copper-plates made by M. Dujardin, of Paris, by the heliogravure process. It is believed that this process has never been employed

before for so large a work. The Syndics hope to publish the book in January, 1898. It will be issued to those who subscribe before publication at ten guineas; after publication the price will be twelve guineas net. It will be seen that the Syndics of the Press have decided, in the interests of scholars, to bring out this facsimile at what is, considering the size of the MS. and the costliness of the process, a remarkably low price. A prospectus containing two specimen pages, which have been got ready by M. Dujardin, is in preparation, and will be issued shortly.

MESSRS. METHUEN will issue in October the first volume of Mr. Oman's 'History of the Art of War.' It will cover the period from the fall of the Roman Empire to the commencement of the general use of gunpowder in Western Europe. The first battle dealt with will be Adrianople (378) and the last Navarette (1367). There will appear later a volume dealing with the art of war among the ancients, and another covering the fifteenth, sixteenth, and seventeenth centuries.

MR. WICKHAM FLOWER has just corrected the proofs of a little volume on the defence of an old reading in Dante's 'Inferno.' The monograph is to be published by Messrs. Chapman & Hall very shortly.

MESSRS. OSGOOD, McILVAINE & Co. have altogether amalgamated their business with that of Messrs. Harper & Brothers, of New York, and the business will henceforth be carried on under the style of Harper & Brothers. Mr. Clarence W. McIlvaine will have charge of the London house.

MR. ROUND will contribute to the *Genealogist* for July a paper on the Red Book of the Exchequer.

A LITERARY journal should not leave unnoticed the decease of Capt. Boycott, whose name added a word to the language which is likely to retain a permanent place.

A SECOND International Bibliographical Conference is to be held at Brussels from the 2nd to the 4th of August.

THERE is to be a "summer school" of French and German at the little university town of Marburg on the Lahn from July 6th to July 30th. Prof. Viator will lecture on German pronunciation, Prof. Natorp on the Herbartian theory of education, and various French teachers will take part.

IN our next number we hope to publish a series of articles on the literature of the Continent for the twelve months. Belgium will be treated by Prof. Fredericq, Bohemia by Prof. Tille, Denmark by Dr. A. Ipsen, France by M. J. Reinach, Germany by Hofrath Zimmermann, Greece by Prof. Lambros, Holland by M. Crommelin, Hungary by M. L. Katscher, Italy by Commendatore Giacosa, Poland by Dr. Belcikowski, Russia by M. L. A. Bogdanovitch, and Spain by Don Rafael Altamira.

SCIENCE

RECENT ENTOMOLOGY.

The Natural History of Aquatic Insects. By Prof. L. C. Miall, F.R.S. (Macmillan & Co.)—In these speculative days, when even presidential addresses are devoted to the value of the theoretical method in entomology, it is

quite refreshing to meet with an author who describes the life-histories of insects. There are symptoms of a revival in this real and delightful method of natural history, which had become classic, and threatened to remain so. Prof. Miall, in his preface, expresses a hope that he may "revive an interest in the writings of certain old zoologists—Swammerdam, Réaumur, Lyonnet, and De Geer—who are at present unjustly neglected"; and it is at least remarkable how much we are still indebted to, and dependent on, the researches of those observers. Sainte-Beuve well observed that a classic, according to the usual definition, is an old author canonized by admiration and an authority in his particular style, and truly the works of these old entomologists come under that description. There are patience and technical skill required in these investigations which are not common—these must be combined with that devotion to the study which few possess; while the method pursued is laborious, and not one immediately conferring fame or notoriety. The spirit is seen to-day in the patient and unassuming life-work of monographists, systematists, and enumerators; the antithesis is enunciated by generalization, speculation, and sometimes dogma. All are welcome, but we deplore the absence of the stranger. Prof. Miall has arrived at the conclusion that all insects were originally subject to terrestrial conditions, and that the aquatic members became so by slow adaptations consequent upon diversity of habit. "We can see almost all the steps of the adaptation on the shores of our rivers, lakes, and seas"; and, again, "the waters, both fresh and salt, have been successfully invaded by insects." This is in accordance with the views held by zoologists respecting some higher and lower forms of animal life, and it might almost be said that as man gradually explored the surface of the waters so other animals slowly entered their depths. The author in his study of aquatic insects has found, like other naturalists, that too often the apparently brilliant generalization of to-day is dispelled by further facts discovered on the morrow. As he remarks, "Before long we may expect some impracticable fact to start up, as if maliciously, and confound our theories." This is doubtless the cause of premature decay in so many classifications which are constructed on a present knowledge which is ever enlarging, and on scanty facts to which increase is constantly being made. In the classification of insects we clearly see that their larval and pupal stages must afford a clue to natural affinities; but Nature is constantly exhibiting an exception to our rule. Prof. Miall cites a sufficient instance:—

"The naturalist who should attempt to classify aquatic Diptera by the larva and pupa would place *Chironomus plumosus* and *C. motator* in different families, yet the flies seem to differ in nothing of greater importance than the length of the first joint of the fore tarsus."

This book deserves the careful perusal of all entomologists who are prepared to study the subject as well as to enjoy its side-lights. To a great extent it is a *résumé* of the writings of old and neglected observers, but frequently, as Carlyle remarked, "the essence of originality is not that it be new."

The Hymenoptera Aculeata of the British Islands. By Edward Saunders, F.L.S. (Reeve & Co.)—Mr. Saunders is one of the few present entomological writers who have not confined their attention to butterflies and moths, or beetles. A few years ago he wrote a descriptive work on the Hemiptera-Heteroptera, and he now contributes a welcome addition to British entomological literature in the publication under notice, which treats of ants, bees, and wasps, or, in other words, the Hymenoptera Aculeata. We learn that the number of these insects now known to be indigenous to Britain is 374 recognized species, of which 20 are ants, 127 sand wasps, 23 true wasps, and 204 pollen-collecting

bees. It is somewhat strange that there are not more workers and observers devoted to the study of these intensely interesting insects. They were among the earliest to claim the attention of intellectual men when a complete ignorance and disregard existed as to other insects. It has been remarked that the bee alone is much noticed in classical literature, though the wasp is not unmentioned. Solomon directed attention to the ant and "her ways," and Darwin declared that "the brain of an ant is one of the most marvellous atoms of matter in the world, perhaps more so than the brain of a man." The Hubers have written immortal observations on bees and ants, whilst Lubbock still found an open field for further investigations; and in the domestic economy and polity of ants and bees we seem, like Gulliver, only divided by some psychological barrier from understanding the intelligence and civilization of these advanced Lilliputians. Mr. Saunders's book does not deal with this part of the subject, being designedly more of a technical directory, giving names, addresses, and times of appearance; in fact, a clear and useful description of families, genera, and species as found in this country. This work is done so thoroughly that we cannot help expressing our regret that the details of the distribution of the species are confined to British localities alone, a practice not infrequent, and one that may be almost called "insular prejudice" in science. The author in his preface admits this lacuna, but seeks justification in the fact that "there is so much doubt about the identity of many of the British and continental species which bear the same names," that "to define areas at present would.....throw more light on the distribution of hymenopterists than on that of Hymenoptera." But this is somewhat serious reading, for Mr. Saunders admits much obligation "to the important papers on special groups of V. Hagens, Handlirsch, Kohl, Perez, and Schletterer"; and as so many of his identifications are necessarily made by comparison with continental types or descriptions, a disquieting doubt is raised as to the comparative value of British and continental determinations. Besides which, caution could be denoted by appending to the outside localities the names of the entomologists who have given such habitats, as is usually done in modern monographs. We make this complaint because the author's work is so good, and is so certain to be used as the universal text-book in this country for a long time to come; and we naturally regret that its sphere of usefulness should be narrowed—not by a defect, but by a curtailment which will prevent its circulation among other authorities than purely British hymenopterists, who must possess it.

British and European Butterflies and Moths. By A. W. Kappel and W. Egmont Kirby. (Nister.)—Facing the preface of this handsome book, we read, "The Letterpress, Coloured Plates, and Binding by E. Nister, Nuremberg, Bavaria." We presume for "letterpress" we should read *printing*, otherwise it is difficult to understand what share the reputed authors have had in the undertaking. Certainly, however, though the text is not from the hands of Herr Nister, the merit of the publication belongs to him, for its value consists in the beautiful plates, the handsome binding of the volume, and the excellent paper on which it is printed, which make it a desirable present or prize-book. When we turn from the plates to the text, we are reminded of the sensation we experience when, after having enjoyed music, we subsequently look at the libretto. In the preface we read that "though several books have appeared on the Macro-lepidoptera of Europe, a new work with good illustrations and of reasonable price may still be useful." It is to satisfy this want that the authors have issued the volume, though we thought that Mr. W. F. Kirby had issued more than one edition of his 'European Butterflies

and Moths,' which was based on a well-known German work, and one to which the publication under notice also seems somewhat akin. However, no high scientific value is claimed by the authors for their book, as we are told "space has not permitted them to include all the European species," and only "nearly all those of the British Isles will be found described or figured." Consequently we are the more confirmed in our opinion that we now possess an introduction to a knowledge of European butterflies and moths in an *édition de luxe*, and that nothing more is intended. One merit is, however, claimed in that "all the British species have English names assigned to them, a feature which has been neglected in many books of recent date." This neglect is perhaps to be commended when we study some of these English names and inquire what can be their value. A few instances will suffice. *Apamea dumerilii* is Anglicized under the name of "Dumeril's Apamea," which seems a moderately self-evident proposition; whilst in the genus *Teniacampa*, surely it would be as easy to remember a few Latin specific names as to burden the mind with a farrago of unmeaning and absurd appellations, such as "The Hebrew Character," "The Small Quaker," "The Common Quaker," "The Powdered Quaker," or "The Twin-spotted Quaker," when an ordinary entomologist would simply and more elegantly write respectively *T. gothica*, *T. pulverulenta*, *T. stabitis*, *T. gracilis*, and *T. munda*. The climax is perhaps reached in the genus *Dyschorista*, when *D. suspecta* is named "The Suspected Moth," and *D. ypsilon* "The Dismal Moth." We do not say that the authors have invented these monstrosities, but it is in any case enough to have reproduced and approved them.

ASTRONOMICAL NOTES.

AN annular eclipse of the sun will take place on the 29th prox., but it will cross land only over part of Central America and some of the West India islands, and then pass into the South Atlantic Ocean, just touching the easternmost point of the coast of Brazil. A partial eclipse will be seen over the greater part of North and South America, also a small one in West Africa. The planet Mercury will be in superior conjunction with the sun on the 15th prox., and will scarcely be visible in any part of the month. Venus will be at greatest western elongation from the sun on the 7th, and brilliant as a morning star during the month, moving in an easterly direction through the constellation Taurus, and passing nearly due south of the Pleiades in the first week. Mars is still visible after sunset in the western part of Leo, very near Regulus, but before the end of July will set too early to be seen. Jupiter is still brilliant in the eastern part of Leo, but will also cease to be visible about the end of next month. Saturn, therefore, will be the only planet to be seen in the evening after Jupiter has set; he is situated in the eastern part of Libra, and towards the end of next month will set about midnight.

Whilst Sir John Herschel was observing at the Cape of Good Hope in 1834, he discovered that κ Toucani was a double star, which has been confirmed by later observers, the magnitudes of the components being 5.6 and 7.8 respectively. Mr. R. T. A. Innes, who is now on the staff of the Royal Observatory at the Cape, and has devoted much attention to double stars, discovering many new pairs, noticed in 1895 the duplicity of a small star (numbered 353 in Lacaille's catalogue) little more than 5' from κ Toucani. The magnitudes of the components of this pair are 7.7 and 8.7 respectively; and Mr. Innes has since noticed that they share in the proper motion of κ Toucani and its companion, so that we have here a probable case of a quadruple stellar system.

The Jubilee honours to astronomers include those of K.C.B. to Dr. Huggins and Prof. Lockyer, and C.B. to Mr. Christie, the Astronomer Royal.

The *Rapport Annuel sur l'Etat de l'Observatoire de Paris pour l'Année 1896* was presented to the Council on the 5th of February last, and has just been distributed. M. Loewy, after paying an appropriate tribute to the memory of his famous predecessor, M. Tisserand, states that the most important events of the past year were the meetings at Paris of two astronomical congresses: the first, under the auspices of the Observatory, relating to the progress of the great photographic chart of the heavens and the construction of the catalogue of photographic stars; and the second, under the auspices of the Bureau des Longitudes, on the introduction of a uniform system of constants to be used in the calculation of astronomical ephemerides. Into the former of these, a great international work, to the completion of which and the results to be obtained from it all are now looking forward, M. Loewy enters in some detail. He further expresses his hope that by the year of the approaching Exhibition the great catalogue of stars, based upon meridian observations at Paris from 1837 to 1881, will be published. Two new volumes have recently appeared, the value and accuracy of which are greatly due to the devotion of M. Gaillot, ably seconded by M. Bossert. Good progress has been made by M. Bigourdan in his labours on the positions and dimensions of the nebulae visible at Paris, which he estimates it will require three more years to complete, and also with the photographic atlas of the moon, under the charge of MM. Henry; one fascicule has already appeared, and a second will do so in the course of the present year. Observations have been actively continued with the meridian instruments, the objects being chiefly the stars in Lalande's catalogue, though the sun, moon, and great planets have not been neglected. Small planets, comets, nebulae, and casual phenomena have been observed with the equatorials; whilst M. Deslandres obtained many results with the spectroscope in the early part of the year, after which he was deputed to proceed to Japan to observe the total eclipse of last August. Clouds greatly interfered with this, but they became thinner during the totality, and some photographs of the coronal ring were obtained, tending to confirm the view that the form of the corona is connected with the state of the solar spot period.

The third number of the *Memorie della Società degli Spettroscopisti Italiani* for this year contains a note by Prof. Tacchini on the distribution in latitude of the solar spots, faculae, and protuberances during the first quarter of the year, and a continuation of the spectroscopical images of the sun's limb to the end of October, 1895. There is also a paper by Prof. Riccò on the so-called Wilsonian phenomenon of the solar spots, the reality of which, as is well known, the Rev. F. Howlett, a most assiduous observer during a long term of years, has strongly contested, but on which discussion is still occasionally renewed, the probable explanation being that if the spots are cavities, these are of such a shallow nature that the phenomenon in question is rarely, if ever, seen, and tends to disappear under close scrutiny.

SOCIETIES.

GEOLOGICAL.—June 9.—Dr. H. Hicks, President, in the chair.—Dr. J. Ball and Mr. J. I. Lowles were elected Fellows.—The following communications were read: 'The Cretaceous Strata of County Antrim,' by Mr. W. F. Hume, and 'An Account of the Portaine Inlier,' by Messrs. C. I. Gardiner and S. H. Reynolds.

NUMISMATIC.—June 17.—*Annual General Meeting.*—Sir J. Evans, President, in the chair.—The Silver Medal of the Society was awarded to Dr. Alfred von Sallet, the Director of the Royal Coin

Cabinet at Berlin, for his eminent services to the science of numismatics in all its branches during the past thirty years.—Dr. B. V. Head, who received the medal on behalf of Dr. von Sallet, in returning thanks dwelt upon the importance of Von Sallet's contributions to numismatics, more especially in the wide field of Greek and Roman research.—The President then delivered his annual address, and the ballot was taken for the officers and Council for the ensuing year.

ZOOLOGICAL.—June 15.—Dr. St. George Mivart, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during May, and called attention to a fine collection of West Indian reptiles, presented by Mr. R. R. Mole on May 11th; and to two specimens of the blue penguin (*Eudyptula minor*), from New Zealand, purchased May 21st.—Dr. G. H. Fowler exhibited the unique specimen of *Carcinus manas* recently described by Dr. Bethel, which carried a right thoracic leg on the left half of the sixth abdominal segment.—Dr. A. Keith exhibited a series of lantern-slides showing the arrangement of the hair and some other points of interest in the orang-outang (*Simia satyrus*) that had lately died in the Society's gardens.—Mr. O. Thomas read an account of the mammals obtained by Mr. J. Whitehead during the last three years in the Philippine Islands. During this expedition the peculiar mammal-fauna of the mountains of Northern Luzon had been discovered, and Mr. Thomas had already described no fewer than five new genera and eight new species belonging to it. The present paper contained a detailed account of the whole of Mr. Whitehead's collection, accompanied by the field-notes of the collector, and also descriptions of (1) *Cynomys fallax*, another new genus and species from Luzon, an animal allied to *Chrotomys*, but with very much the external appearance of *Mus ephippium*; (2) *Nannosciurus samaricus*, a pigmy squirrel from Samar, like *N. concinnus*, but much less rufous; and (3) *Mus mindorensis*, a blackish form of the *Mus rattus* group from the highlands of Mindoro.—A communication was read from Prof. T. W. Bridge 'On the Presence of Ribs in *Polyodon* (*Spatularia*) fulvum.' From the examination of a specimen Prof. Bridge had ascertained that *Polyodon* possessed a series of distinct and fully developed cartilaginous ribs.—Mr. R. I. Pocock read a paper 'On the Spiders of the Suborder Mygalomorphæ from the Ethiopian Region contained in the Collection of the British Museum.' Many new genera and species were described, the most interesting being the new genus *Cyclorematus*, containing two new species collected in Mashonaland by Mr. J. Folliott Darling; *Stasinopus oculatus*, sp. nov., from Bloemfontein; and *Mogridgea whytei*, sp. nov., obtained by Mr. A. Whyte on the Nyika Plateau. The discovery of new stridulating organs, consisting of modified setæ, lying between the mandible and the maxilla in Harpactina was also alluded to.—The following communications were also read: from Miss E. M. Sharpe, on the butterflies collected in the neighbourhood of Suakim by Mr. A. J. Chalmers; thirty species were enumerated, and the localities where the specimens were collected and the dates of their capture were recorded.—from Mr. W. E. Collinge, on two new slugs of the genus *Parma* from Borneo, viz. *P. everetti* and *P. intermedium*; the anatomy of the generative organs was described and compared with that of other members of the genus; *P. intermedium*, sp. nov., was regarded as an intermediate form, which in part lessened the value of the anatomical characters in Simeon's genus *Microparma*.—from Dr. A. Dubois, on certain specimens of birds in the Brussels Museum, and describing a supposed new species of woodpecker from Borneo, proposed to be called *Tyga borneonensis*.—from Mr. D. J. Scurfield, containing some preliminary notes and a report on the Protozoa, Tardigrada, Acarina, and Entomostrea collected by Dr. J. W. Gregory during his expedition to Spitzbergen in 1896.—from Mr. D. Bryce, on the Rotifera collected by Dr. Gregory's expedition in Spitzbergen.—and from Dr. Fowler, on the later development of *Arachnactis albida* (M. Sars) and on *A. boneni*, sp. nov., being the third instalment of the 'Contributions to our Knowledge of the Plankton of the Faeroe Channel.'—Mr. G. A. Boulenger gave a list of the reptiles and batrachians collected in Northern Nyassaland by Mr. A. Whyte, and presented to the British Museum by Sir H. Johnston. Thirty-six species of reptiles and fifteen species of batrachians were enumerated, of which the following were described as new: *Lygosoma johnstoni*, *Glyptolepis whytii*, *Anthroleptis whytii*, and *Hylambates johnstoni*.

HISTORICAL.—June 17.—Sir M. E. Grant Duff, President, in the chair.—Mr. F. H. Hill was elected a Fellow.—A paper was read by Prof. F. York Powell 'On an English "École de Chartes."—A discussion followed, in which the systematic teaching of palæography in connexion with the work of

the Public Record Office, British Museum, and other great libraries was advocated by Sir H. C. Maxwell-Lyte, the Earl of Crawford, Sir J. H. Ramsay, and Mr. F. Harrison.

ARISTOTELIAN.—June 14.—Mr. S. H. Hodgson, V.P., in the chair.—The report of the executive committee and the accounts for the session were presented.—The officers for the ensuing session were elected as follows: *President*, Mr. B. Boranquet; *Vice-Presidents*, Mr. Boutwood, Mr. J. H. Muirhead, and Mr. A. F. Shand; *Editor*, Mr. G. F. Stout; *Honorary Secretary*, Mr. H. W. Carr.—A paper was read by Mr. J. H. Muirhead 'On the Ideal of Knowledge.'—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

Mon. Hellenic, 5.—Annual Meeting.
— Institute of British Architects, 8.
— Geographical, 8.—Recent Journeys in Persia, 'Capt. M. Sykes.
Tues. Folk-lore, 8.—The Reading of a God—a Study of the Basis of Idolatry, 'Mr. W. Crooke.

Science Gossip.

THE International Submarine Telegraph Memorial have raised a sum of nearly 8,000*l.*, with which they propose (1) to erect a bust in memory of the late Sir John Pender, (2) to endow a fund for an electrical laboratory at University College, and (3) to establish a Pender Scholarship at Glasgow. The executive committee is composed of such men as the Marquis of Tweeddale, Viscount Peel, Lord Kelvin, Lord Sackville Cecil, Sir Robert Herbert, Sir Albert Cappel, Sir Henry Mance, Mr. J. C. Lamb (Secretary to the Post Office), Mr. F. A. Bevan, Mr. Charles Bright, Dr. J. A. Fleming, Dr. Alexander Muirhead, Mr. J. Wilson Swan, Mr. E. M. Underdon, and Sir J. Wolfe Barry (President of the Institution of Civil Engineers).

MR. WOLFE BARRY, who declined knighthood when the Tower Bridge was opened, has been made a K.C.B.

THE International Congress of Mathematicians is to be held at Zürich from August 9th to 11th.

FINE ARTS

Catalogue of the Greek Coins in the British Museum: Caria, Cos, Rhodes, &c. By Barclay V. Head, D.C.L. With a Map and Forty-five Autotype Plates. Printed by order of the Trustees. (Quaritch.)

THE Department of Coins in the British Museum stands in no need of the apostolic injunction: "Be not weary in well doing." We have often said that next to the safe custody of a collection the production of accurate catalogues is the highest virtue of a curator, and the present Keeper of the Coins, encouraged, no doubt, by our exhortations, has devoted himself and his assistants steadily to this indispensable work. The present is, we believe, the fortieth volume of the catalogues published by his department, and the seventh written by Dr. Head himself. This latest addition to a truly monumental series describes the Greek coins of Caria and the adjacent islands. Dr. Head adopts Prof. Ramsay's delimitation of Caria—following the Mæander, the Caprus, the north-east spurs of the Salbacus mountains, and the river Indus from its source to the sea—and therefore includes Trapezopolis, Attuda, and Cidramus, but leaves Trales, Nysa, and some other cities to be treated in the volume on Lydia. In an exhaustive and scholarly introduction the various geographical questions involved are dealt with upon the latest information, derived partly from the explorations of Mr. J. L. Myres, of Christ Church, Oxford, who has established some

important modifications in the regions north of the Ceramic Gulf, and has enabled several places to be precisely indicated in the excellent map which Mr. B. V. Darbishire has supplied. The history of each city is briefly stated in the introduction, with ample references to authorities, though the alphabetical order is perhaps hardly so satisfactory, from either the historical or the artistic point of view, as an order based upon geographical, political, or religious connexions. The artistic element, however, is the least important in the large majority of the 1,850 coins described in this catalogue. In the interior of Caria coinage was unknown up to the time of Alexander, and in most inland towns it began much later; whilst even in the cities on the coast there were few coins earlier than the Hecatomnid dynasty:—

"Speaking generally, it may be said that coined money did not come into common use as a medium of exchange in the towns and village communities of Central Caria until long after the age of Alexander the Great. The second century B.C., from the date of the victory of the Romans over Antiochus in B.C. 189, marks the beginning of a new state of things, and a rapid development of commercial activity accompanied by the introduction of autonomous coinages at all the principal centres of population. From the beginning of the hegemony of Athens, B.C. 469, down to the time of her Sicilian losses during the Peloponnesian war, the Greek towns on the Carian coasts were for the most part attached to the Athenian League, and, with the exception perhaps of Cos, struck few coins. Nor was there any coinage as yet in the interior. After the death of Tissaphernes the Satrapy of Caria south of the Mæander was bestowed by the Great King upon Hecatomnus of Mylasa, in whose family it remained down to the capture of Halicarnassus by Alexander, B.C. 334. The policy consistently adhered to by the Hecatomnids from first to last was the aggrandizement of their own family at the expense, on the one hand, of the independent Carian communities and of the semi-autonomous Greek cities and islands, and, on the other hand, of the King of Persia."

Nevertheless

"the failure of Athens to maintain her ascendancy and to continue to levy tribute, the incompetence of Sparta to uphold the rule of the oligarchical minorities, and the utter impotence of Persia, all contributed to the independent growth of a few of the most favourably situated Greek cities on the coasts of Asia Minor and the adjacent islands, and to the increasing prosperity of such commercial centres as Rhodes, Halicarnassus, Cos, Ephesus, &c. This is clearly manifest from the renewed activity in the mints of all these places in the fourth century B.C."

A glance at the remarkable series of forty-five autotype plates, in which upwards of five hundred and fifty coins are admirably displayed, will confirm the preceding extracts. With the exception of the noble series of Cnidus (including the earliest representation of a human head—that of Aphrodite, the most human of goddesses—occurring on any coin), Cos, and Rhodes, and a few scattered examples, such as those of Calymna and Camirus, the coins described in this volume do not as a rule date from an earlier period than the second century B.C., and the great majority are of the Imperial time. Hence, with the exceptions just noted, we must not look for the artistic excellence which is pre-eminently associated with Greek coins of the earlier periods. Yet the

Greek Imperial issues, despite their incontestable ugliness, are far from being uninteresting or unimportant. They tell us what were the local cults in distant parts of the Roman empire, and they show us the manner in which the people of Asiatic Greece (or Greek Asia) represented their divinities. Moreover, they preserve for us the forms of those sacred if barbarous images of strange Asiatic deities which were exhibited at the great festivals, and even portray in a dim fashion the statues of famous sculptors, such as the Aphrodite of Cnidus by Praxiteles, shown on plate xvi. In spite, however, of this archaeological interest, the student will doubtless turn with a feeling of relief from these historical documents to the exquisite conceptions of the heads of Aphrodite and Helios as exhibited on the earlier coins of Cnidus and Rhodes. The manner in which the coinage illustrates the history of individual cities may be noticed, especially in the cases of Halicarnassus and Cnidus, whilst among the curious commentaries upon ancient cults may be mentioned the coin of Attuda bearing the name and bust of the god Mén Karou, whose temple on the left bank of the Caprus was still venerated in Strabo's time:—

"At the neighbouring village of Μηνός κώμη there was a spring of alkaline waters, and in connexion with this spring and with the *hieron* of the god a famous school of medicine, located apparently at Laodicea, thirteen miles distant. The heads of this school in Strabo's time were Zeuxis and Alexander Philaethes, whose names appear on coins of Laodicea of the reign of Augustus. If this establishment was dependent (as it seems to have been) upon the temple of Mén Karou, we may infer that among the manifold aspects under which Mén was worshipped that of a healer of diseases must be included. The Cock and the Serpent, which are elsewhere conspicuous among the attributes of this god, also point to a partial assimilation of Mén to Asklepios; and the occurrence of Asklepios and Hygieia as coin-types at Attuda is to some extent confirmatory of this hypothesis."

It should be noticed that Dr. Head not only does not confine his introductory remarks to data furnished by the Museum collection, but also adds a supplementary plate representing coins not included in that series. The volume, therefore, comprises a fairly exhaustive treatment of the whole subject as at present known to numismatists, and transcends considerably the limitations of a special catalogue. Of the technical descriptions of the coins it is only necessary to say that they maintain the almost fastidious standard of precision for which the 'Catalogue of Greek Coins' is celebrated, whilst the printing and plates confer much credit upon the producers.

Spenser's 'Faerie Queene,' a Poem in Six Books, with the Fragment Mutabilitie. Edited by T. J. Wise. Pictured by W. Crane. 2 vols. (G. Allen).—The completion of Mr. Allen's venture even more than justifies what on the former occasion we said about it. First, Mr. Wise has added much to the value of the edition by including in his careful and elaborate preface various documents which are seldom found in modern reprints of the 'Faerie Queene,' such as Spenser's letter to Raleigh, a sort of "Argument" which is desirable "for that it giveth great light to the reader, for the better understanding" of the poet's "whole intention," as he called it; with this we have

careful collations of various texts; and the noble second dedication of the epic to Elizabeth, with the author's hope that it might "live with the Eternitie of her Fame." A brief, but sufficient bibliography of Spenser's poems and a sort of skeleton chronology of the poet's life are welcome, together with facsimiles of the title-pages of various seventeenth century editions of the poem, the complimentary sonnets—some of which are gems in their way—and a number of what Mr. Wise calls "oddments" of various kinds. Spenser's minor poems are not, of course, included in these bulky volumes. Apart from the really great merits of the editor's and publisher's contributions to this elaborate publication, its immediate and more important occasion was doubtless the fact that Mr. Walter Crane had undertaken to illustrate the text with about two hundred and fifty designs on wood, of various sizes and degrees of elaboration. Naturally some of these are very unequal; indeed, not a few are hardly worthy of the artist or his theme, and the best of them are better in the originals—some of which we saw lately in the New Gallery—than in Messrs. Waterlow's transcripts of them. On the other hand, not a few are as fine as we have a right to expect from Mr. Crane, which is saying a great deal. Mr. Crane possesses a superabundance of invention and a sort of rapturous sympathy with romantic chivalry and the allegorizing mood of Spenser. Above all, he has true love for the picturesque, and as much delight in "colour" as it is possible for him to have, and without which no one can read the 'Faerie Queene' aright. Even his affectations and mannerisms do not unfit him to be the redundant illustrator of a poem, the artifices and mannerisms of which are numerous and manifest as his own, and of exactly the same kind. Of course the only thing wanted to make these designs adequate to their function is colour, which doubtless was out of the question unless the draughtsman was prepared to work on such a scale and with such splendour of tints and wealth of light as M. Tissot used in illustrating the 'Life of Christ.' Even in respect to this inevitable shortcoming it is something to be able to say that no modern artist is so well qualified to illustrate Spenser with pictures as Mr. Crane, whose light and brilliant system of colouring, such as we notice in all his paintings, is the very thing for the 'Faerie Queene.' As to this, it is not to be forgotten that no one has done so much injustice to Mr. Crane as himself, because, mannered, dull, and weak as many of his drawings in black and white are, as, for example, in this volume not a few, some of his pictures please us still less in their lack of finish, purity of tints, and freshness. The least to be admired in the numerous cuts before us are such as the frontispiece to canto x. of book i., comprising, much as in a modern stained-glass window, whole-length standing figures of Speranza, Caelia, and Fidelia; these are the weakest of all Mr. Crane's weaker allegories, and as if their mannerisms and tameness were not enough, they are so far from being spontaneous and Spenserian as to be quite modern and statuesque. The next design illustrates 'Charissa' in the Spenserian mood and has style in it. Again we revert to trivialities and manner of the tamest in the design which shows how

Fayre Una to the Redcrosse Knight
Betrothed is with joy,

while a stage monarch of the transpontine realm blesses the happy pair with effusion. The next design to this is a headpiece of trumpeters, which, though of the simplest sort, is quite as fresh, energetic, and decorative as it is full of expression and incident. At the end of the same canto xii. book i. there is a drawing of the ship of joy which is worthy of the best mode of German book-decoration during the later part of the sixteenth century, to which it pleases Mr. Crane to refer us. Many of these designs

for title-pages, headpieces, and tailpieces are quite beyond praise as examples of book-decorations and enrichments of a very masculine and stately sort, such as few could devise better than our artist. Mr. Crane's ideals of some of Spenser's heroines are generally much to the point; for instance, his "fayre Belpheobe" is a very fine and true presentment of that

—goodlie Ladie clad in hunters weed,
That seemd to be a woman of great worth
And by her stately portance borne of heavenly birth.

Another fine example of Mr. Crane's aptitude as an illustrator of the 'Faerie Queene' occurs in the large print showing how Sir Artegall fought with and slew in the river the pagan knight Pollenté. The passion of this combat is magnificently depicted, from the huge horses bestriden by the champions to the way in which Sir Artegall holds his sword in delivering his blow. The interview of the treacherous Clarinda with Sir Artegall in prison (see the end of book v. canto v.) is in Mr. Crane's very finest mode and mood, and expresses the yearning of the warlike maid for the elfin knight with choiceness and force. The former is a charming figure. An equally good example is that in which Britomart slays the Amazon. In these, as in most of the specimens, there is plenty of the energy which informs the broad and masculine style of the designer, and when he should deal with such hideous and stupid monsters as the Blatant Beast he prudently omits them altogether, or keeps them in the backgrounds of his cuts. We are, by the way, not quite sure Mr. Crane appreciates Spenser's notions of the Blatant Beast. Much of his drawing of the naked figure is defective because of his carelessness or impatience; but when his subject attracts him, as where the Graces dance to Colin's music, where Belpheobe walks in the forest, and where the naked nymphs dance between the trees (book vi. canto x.), it is quite otherwise.

MODERN SOCIETY.

English Society sketched by G. du Maurier (Osgood) contains a large proportion of the most brilliant and characteristic designs of the humourist and wit we have lost. In delicacy and fine draughtsmanship the cuts as they were originally published were superior to those in this volume, and they cannot, of course, successfully bear comparison with the originals as they were lately exhibited in Bond Street and elsewhere. The outlines are a little blurred, while the darker shadows, which owe much of their intended value to their clearness and firmness, are but too often obscure. In spite of these technical shortcomings, and the absence of an index or even a list of the plates (they are not even numbered or dated), this publication is valuable and delightful. Being what they are, it is interesting to compare them with Leech's and Doyle's. Du Maurier's resources were fewer; his types—especially those of his many tall and finely developed young women—were so much alike as to justify critics who call him a mannerist, which could not be said of Doyle or Leech. It is true that his strapping maids and portly matrons are better bred and more graceful than those of his forerunners; his little boys and little girls greatly surpass those of Doyle; and as an artist he cultivated style with a zest the other draughtsmen did not exhibit, while his sense of colour—a precious quality in book-illustration—far surpassed Doyle's, and was very nearly as fine as Leech's. Du Maurier's faculty of getting much out of an incident which promised literally nothing was as great as that of any English satiric artist. So plain is this to those who examine this book, that at least fifty examples might be given in which the most unpromising incidents assume a charm in his hands that is quite irresistible. Take one of them, and let us wonder who but Du Maurier could have done so well with a subject like that which so

deftly and with so much spirit illustrates "the freemasonry of art," and delineates the meeting of a "man and a maid," both banjo-players, in a cornfield, whereupon he asks her to "give him the G," which she does with an "Oh, certainly." The figures are so admirable, true to life and character, and excellent in their style, that we forgive the mannerisms of the work, the hackneyed types of the figures, and the triviality of the incident, because the design's truthfulness and gracefulness redeem all its shortcomings, to say nothing of the faults, which are manifest enough. Mr. W. D. Howells, who supplies a rhapsodical introduction to the volume, pitches the notes of his admiration a great deal too high.

Messrs. Sampson Low & Co. publish *Pen and Pencil in Parliament*, compiled and illustrated by Mr. Harry Furniss, a picture book which has excellent letterpress, and the pictures of which are partly excellent, although by no means uniformly so. The great caricaturists of the day suffer, as no doubt did their progenitors of the last century, by each of them having some people that they are unable to caricature. Mr. Furniss, for instance, while he is excellent with Mr. Gladstone, with Sir Richard Temple, and with Mr. Speaker Peel, fails altogether with Mr. Chamberlain and Mr. Keir Hardie. Mr. Chamberlain is apparently singularly difficult to caricature, but two of the leading caricaturists do him admirably, while the rest all fail. No one has ever failed so totally with Mr. Chamberlain as has Mr. Furniss in the greater portion of his work, although we remember a caricature of 'Chamberlain Brothers' which was more successful. Two views of Mr. Chamberlain are presented in the present book, of which one is a singularly excellent caricature of Mr. Austen Chamberlain, but not recognizable except by context as a caricature of the father. The other is very common, while Mr. Chamberlain has many disagreeable expressions from time to time, but always an air of intellectual distinction. This is entirely wanting in the portrait caricature at p. 44 in the present book. The rendering of Lord Randolph Churchill in his later days is admirable; the Chancellor, Lord Lathom, and Lord Cross, in a fancy sketch of a Royal Commission, are as good as possible; and a series of Mr. Gladstone in a great speech worthy to rank with the finest efforts of the greatest masters of caricature. Mr. Gladstone's excitement, at p. 37, is so powerfully rendered that we feel every muscle, we are clenched with the left hand and banged with the right as though we were "the box" itself. Mr. Furniss is not very successful with Lord Rosebery, a difficult subject, and fails totally with Sir William Harcourt, Sir F. Lockwood, and the ordinary member. The Lord Randolph Churchill of the last days, at p. 31, and the 'Mr. Gladstone Excited' really deserve permanent preservation. A marvellous Parliamentary gallery might be formed by accompanying such specimens of Mr. Furniss at his best with some of those of Mr. Chamberlain by other artists, and of Mr. Carruthers Gould's best work.

THE ROYAL ACADEMY. (Fifth Notice.)

WE come now to the remaining portraits. In *Mrs. L. Phillips* (No. 282) Miss E. Wright has found a charming subject, and painted it in, as Browning said, a very "French and fine" manner, which is an excellent illustration of the influence of Mr. Sargent, but it is somewhat too waxy and smooth to please a severe taste.—Mr. Shannon has painted *C. S. Read, Esq.* (333), who takes off his white hat and looks at us as if he had just come in from the garden and had made good use of the spud under his arm. It is a genial and happy portrait, full of character and inspired by an unusual sense of humour. As a picture it is

excellent and sound, but not otherwise remarkable. *Mrs. G. Peck's* portrait (404) is almost too loosely treated. *Jill* (639) is a very natural and pleasing portrait by Mr. Shannon, to which we have referred before. *Sir J. T. Hibbert* (646), an officer in blue with a sword at his side and a cocked hat in his hand, is better as an admirable rendering of an astute and energetic expression than as a picture, good as it is in this respect.—Mr. Wells's *Miss D. P. Bowman* (286) is decidedly good, for it is more luminous and better in colour than is usual with this conscientious Academician, whose portrait of himself, *H. T. W.* (226), lacks character, though sound and careful. His *Bishop of Ripon* (438) is thoroughly "official," and depicts a latter-day prelate to the life, but it is not otherwise interesting.—Really pretty, neat, and sweet is Mr. J. Sant's exercise in the manner of the *Annals and Forget-me-nots* of our grandmothers' days, the likeness of a large-eyed boy, *Jervoise* (231).—A capital and thoroughly modern piece is the life-size, whole-length, bright and brilliant portrait of *Mrs. C. Meyer* (291), which is Mr. J. S. Sargent's masterpiece of the year, an excellent likeness and most charming as a painting. Its strongest point, perhaps, is the treatment of the rich, pure, and delicate bloom of the carnations, which, however, are, as is not seldom the case with the painter, rather artificial and a little feverish. The lady sits on a sofa, as Mr. Sargent's ladies are in the habit of doing, and thus displays the splendid exuberance of her gown of peach-blossom silk. The little boy behind her wears a dress of silver grey, which supplies the right note of colour complementary to his mother's carnations and peach-blossom dress. Behind the boy is a young girl, whose broad black sash and armlets complete an arrangement of colour which, though not particularly original, is in a high degree exquisite and scientific, and, as colour, was never better treated. *The Hon. Laura Lister* (605), the whole-length figure of a little girl in a black-and-white dress standing by a pedestal while looking shyly at us out of her serious grey eyes, is most charming, especially in the flesh-painting, the sober and delicate chromatic scheme, and the natural expression of the face and attitude.—Mr. Orchardson's portrait of the *Provost of Oriel College, Oxford* (355), appears to us—having seen it several times—about the least substantial and well studied of all his works of the kind, to unite, in fact, the flimsiness of unsound and meretricious execution with the dullness of official likeness-taking. It may, however, contest the palm of inferiority with Mr. Herkomer's portrait, *The Baroness Deichmann* (423).—Mr. R. Onslow Ford, a young painter whose entrance upon professional life is marked by the life-size portrait of *Miss Onslow Ford* (390), deserves congratulations upon the fine and original coloration, and the finish, care, and softness of the picture, which, however, though good as a likeness, is not quite just to the sitter.—Mr. J. S. Lucas, better known as a painter of anecdotes and costume subjects than as a taker of likenesses, contributes in *Mrs. A. Tooth* (422) a good picture, painted in a bright if rather showy and dexterous way, and designed with some grace. Mr. Lucas is less fortunate in his other contributions.

Mr. W. A. Breakspear's *Miss F. Coats* (470) is a good illustration of the painter's modest and refined mood, executed in a French manner. It is a careful and natural, life-size, whole-length portrait of a young lady, seated in full front view and dressed in white.—Mr. J. H. Lorimer gives in *A Dog and a Mirror* (591) two capital portraits, a very fine, handsome, and gentlemanly collie, seated before a mirror in which is reflected the head of the artist to whom he is sitting. The dog is excellently painted, and so well designed that he seems to appreciate the situation. It is—though not to be compared with it as a piece of tone—much

better and more careful than 'A Dance' (497), to which we have already referred as by the same very unequal artist.—Mr. Oulless's *Hon. Sir S. P. Fane* (687) is good in all respects, especially in soundness and characterization. Similarly sound, unpretending, and sincere contributions by this artist are *The Hon. W. F. D. Smith* (84); *The Lord Lister* (296), an "official" example, with a commonplace pose; and *Sir C. Seely* (327), a better work in a better pose.—Some eminent French portrait painters have of late years been conspicuous at the Academy. Of their works may be mentioned the younger M. J. J. Benjamin-Constant's *F. Ayer, Esq.* (47), an admirable portrait, solid, learned, spirited, and well drawn. *The Earl of Ava* (194) is a life-size, three-quarters-length figure in profile, a good likeness, in which the flesh shadows are too brown and the hands too large.

One of the most distinguished French portrait painters of our time is adequately represented by the fine, homogeneous, and brilliant, life-size, whole-length *Mlle. Gayraud-Pacini* (942), a model English painter of ladies, and especially Mr. Herkomer, who seems to affect this beautiful sort of art, might well learn much from it. It is by M. Léon Comerre, whose power in painting the carnations, modelling them with rare taste and care, grouping the tones and local colours of his pictures, was never better shown than in this beautiful, learned, and luminous piece. If we are right in supposing that in his best and most modest moods Mr. Herkomer looks on art such as this for his pattern, it will be well to point out where the French master excels our Academician; for instance, he is conspicuously superior to Mr. Herkomer in the purity and brightness of the whole work, where frankness and delicacy are the leading qualities instead of the *chic* and unsoundness of our Academician, and fine drawing and a good style occur instead of slowness and crude pretences without solidity and a chastened taste, sobriety instead of showiness.—We approach the end of the portraits in oil in Gallery XI. with Mr. Charlton's rather "cut-up," but bright and animated *Lord Tredegar* (1036).—Last of all, and probably the worst portrait of a lady in the whole Academy, is that in which *Mrs. W. Parkinson* (1045) was unlucky enough to be coarsely represented by Mr. M. Greiffenhagen. The face is soiled and the white gown is dirty. Her eyes stare and her cheeks are feverish. We are sorry for Mrs. W. Parkinson.

Besides the landscapes we have already named, the Academy contains an unusual number of commendable works. No. 560, by Mr. F. Goodall, represents, on a scale even more unnecessarily large than that of No. 209, *Eton, from the Royal Library, Windsor Castle*, and, in spite of its coldness and weakness of drawing and effect, it possesses the three noteworthy qualities we have admired in the pseudo-Nilotic landscape.—Mr. T. S. Cooper's *Summer Afternoon* (4), like his *Tranquillity* (127) and *O'er the Brae of Balquhoder* (197), is a marvel for so old a man. It is not worse than the artist has diligently produced during some sixty years. Verboeckhoven and other Dutch mechanics of this century, founding themselves upon the cattle painters of the seventeenth century, never had a more industrious and faithful follower than Mr. Cooper, whose cows would excite the wrath of "Peter Pindar," because they are veritably

Marble cattle in glass pastures grazing.

Time has marred his drawing, and the bodies of his cows become more and more distended. On the other hand, his pictures are as bright, his modelling is as laborious, his touch as firm, his colours are as clean, his grouping is as conventional, and his designs are as purposeless as ever.—Mr. Colin Hunter's *Day of Rest* (13) is disfigured by mannerisms as common and motives as dull and conventions as hackneyed as Mr.

Cooper's; but the touch is coarse, the crudities are more heedless of nature, and the veracity of the whole is much less easy to discover. In the course of his long career Mr. Cooper never vulgarized nature in the way of 'The Day of Rest,' which is by no means the worst of Mr. Hunter's pot-boilers. The sky may be described as machine-made; the clouds are formless and without the least hint that masses of vapour, being more or less solid, should be modelled according to the laws of perspective, while their lights and shadows are as those of other substances. In *The Pool in the Wood* (253), the most ambitious of Mr. Hunter's contributions, the clouds are like white wool, and water has the limpidity and brilliance of a scree of broken slate in a quarry. If Mr. Hunter sees nature thus he is to be pitied exceedingly.—Mr. G. Wetherbee's rather painty sea-piece *Aphrodite's Realm* (19) is not so choice as his works in a classic strain we have often admired.—More like nature than Mr. Hunter's coast-piece is *Crossing the Stream* (24), Mr. P. Graham's compound of his old materials, the well-known cows, rocks, peat-stained torrent, mist in paint, and mountains of worn-out sorts; the cows are almost as woolly as Mr. Hunter's clouds. Mr. Graham's gleam of sunlight, if still the best of his properties, is getting dingy and shabby. Although the materials of the sea-piece, No. 210, its rocks, mists, beds of black mussels, dashing waves, and flying spray, are quite as old as those of 'Crossing the Stream,' we like them better because there is more reality in them, and the picture, mainly on account of the black mussels, is a better example of colour. There is limpidity and wealth of light and tints in a Peter Graham of which a Colin Hunter knows nothing, and when Mr. Graham's compounds were new there was much to be thankful for in them.—The *Tragic Sunset* (28) of Mr. J. Finnie and *The Golden Shore* (35) of Mr. J. Olsson are, though scenic, and therefore artificial in differing ways, more or less effective.—At *Polperro* (46), by Mr. L. Watt, is a clear, bright, and veracious sketch of a Cornish quay-side with whitewashed cottages in pure daylight.—Mr. J. Farquharson's 'The shortening winter day is near a close' (69) is a rather mannered and slight rendering of twilight deepening upon a snow-strewn woodland, but its sympathetic rendering of nature makes it welcome and pleasant to study. It is sounder than most Scottish landscapes of its class are wont to be.—Mr. J. MacWhirter's *Affric Water, looking up* (76), and *Affric Water, looking down* (85), make "a pair" of unexceptionable quality, richness of colour and tone, and but slightly marred by an excess of the vehicle, which, while it ensures limpidity to the pigments, tends to make all the work look thin and is not without danger for the pictures' permanence. The same remark applies in a less degree to this artist's much more ambitious though rather melodramatic illustration of Browning's "Childe Roland to the dark tower came" (247), a large tragedy in oil paint, which is conspicuous in Gallery III., and, in a somewhat less degree still, to his *Alpine Meadows* (483), which is the finest piece of colour and telling study of stormy sunlight in Gallery VI. As a fine critic, who was likewise a painter, said some time ago, "Vehicle goes a long way in a Scotchman's landscape," a remark which refers to an inherent vice of the school Mr. MacWhirter represents. Mr. MacWhirter's sense of the pathos of nature in landscape, a fine quality Scottish painters possess and cultivate in a higher degree than all but first-rate Englishmen seem to care for, is decidedly effective, though it is not of the grandest or most reticent kind. In this respect 'Childe Roland' misses its mark, and is a trifle stagey. This view of a mountain valley after sunset, while a lurid blood-red glare fills the horizon and the fringes of the slate-coloured clouds are dashed with fire, has a sort of obviousness which is somewhat out of keeping with the theme. Equally obvious are the

figure of Childe Roland and the convenient rock he stands on, while he blows the "slug-horn" (the very name of which gladdened the heart of the poet who used it) in front of the dark grey turret perched on the crag above him, and distinct, yet half lost, against the ashy gloom of the sky. Apart from these really telling elements of a tragedy in landscape, Browning's devotees will recognize more of John Martin in 'Childe Roland' than of Gaspar Poussin or of Turner. It is, for all that, a fine picture, and were it not for the vehicle would be finer still. Perhaps, after all, no one could successfully paint what "the dark heart of man" recognizes in Browning's romance.

While in 'Childe Roland' we have more of the landscape than of the adventurous champion Browning put in the front in every part of the legend—a significant fact the painter has overlooked—in Mr. MacWhirter's 'Alpine Meadows' we have no figures, only a deep valley between cliffs, its cloudy distance purple and grey; in the foreground, rocks glistening in the sunlight like silver, and bedded deep in resplendent mountain flowers glowing with a hundred hues, while in the clear bluish shadow of the mid-distance lie the white towers and houses of a little town. It is a charming picture, somewhat forced, but full of light, and rich in colours such as only sub-Alpine landscapes yield. We may class this fine and able piece with its delightful neighbour by Mr. D. Murray, the brilliant, homogeneous, and beautiful *Deeside* (476), as two of the best naturalistic landscapes of the year.—Quite different from the last is the *Tranquil Stream* (83) of Mr. E. A. Waterlow, a restful view of a calm stream in silvery light, a veritable type of repose, silence, and the slowest movement. In the shallows cattle loiter in drinking, and the softened lustre of afternoon distinguishes the whiteness of a chalk-pit cut in the distant down, but it does not disturb the harmony pervading the colour, lighting, and grading of this charming example. Mr. Waterlow's *Autumn Floods* (217, not 270) depicts a river with what Coleridge called a "plangent" surface, delicately graded and harmonious in every element, brilliant in its lighting and tender in its colour, splendid in its reflections of golden, white, green, and blue—a picture which is distinguished for refinement, expansiveness, and breadth. Here, again, chalk downs are depicted with skill equal to that displayed in 'A Tranquil Stream,' but under quite a different aspect and effect of light and atmosphere. In the foreground, which has a touch of a Troyon about it, are placed a man about to ferry sheep across the water, a woman tramp, her baby, and a restless sheep-dog. Mr. Waterlow's *Flovely Fields* (369) is quite fresh, tender, broad, and true, and yet different from either of the others. A wide and level meadow, fully clad in autumnal flowers, has given to the painter an opportunity for exhibiting his uncommon adroitness in grading the surface of pasture land, and treating homogeneously the blossoms of different colours which grow there; a similar opportunity has given scope to his skill in grading the atmosphere where vapours seem to grow denser while we look. The painting of the tall elms, which seem almost asleep in the still autumnal air, has tested Mr. Waterlow's draughtsmanship and touch, while the soft charm of the nacreous clouds and the pale blue firmament they float in seems made to his hand. One of the choicest portions of this capital piece is the distance, half-veiled in the tender vapours which screen, or nearly screen, an old church tower and dense masses of foliage. *Summer Flowers* (680) depicts a meadow enamelled with blossoms of all hues, white predominating. The beautiful drawing of the slender aspen in the left foreground of trees, and its tender foliage, finely set against the pale azure of the sky, surcharged with vapours, but not darkened by any of them, remind us of Corot's inimitable draughtsman-

ship. This is the last of Mr. Waterlow's contributions.—Miss H. Alvis's *Fringe of Devonshire* (126) is a sober, sound, and faithfully coloured sketch of a rocky coast and the summer sea slowly surging round the islets which stand apart from the dark and lofty cliffs of slate. The land is not nearly so good as the sea.—*When the Tide is Out* (139), by Mr. J. S. Hill, is a pleasing study of cottages near the sea. It is in good keeping, and the colour is excellent.

There is too much that is feeble and formless about Mr. J. W. North's *The Old Abbey Fishponds: Morning in March* (152), the latter half of the title being, we suppose, an apology, though no justification, for the wool-like foliage and the thinness and "tintiness" of every other feature of the picture. It would be difficult to say whether this work or the next is the more barren of anything sufficiently definite for the eye to test its veracity by. *The Promise of May* (583) is rightly named so far as the title may be taken to indicate that there is nothing solid or completed in it. In *An English Western Valley* (606) the objects are again so attenuated and weakly and slightly painted as to be labels on the sumptuous vegetation of Somerset and Devon, to which the landscape is supposed to refer.

Mr. L. P. Smythe has not yet quite justified the hopes founded on his earlier works, but *A Spring Carol* (153) is meritorious.—Mr. R. Wane's *On the Way to Mona's Isle* (154) comprises a respectably painted and sympathetic sea, but it is rather heavy and deficient in motion and reflected light.—Mr. H. R. Rose's study in Venice, No. 158, portrays the marble façades with a felicitous touch, rich colours, and brilliancy.—Mr. F. Dean's *Windy Day by the River* (159) is happy in its way, and much better than a "Constable of the palette-knife" or a bad though genuine Constable, of which there are not a few, the cult of Constable being very much a matter of the market.—*Lingering Light* (161), by Mr. F. E. Bodkin, is poetic, homogeneous, tender, and solid, as such a theme should be. On the other hand, Mr. W. Logsdail's *Bronze Horses of St. Mark's* (252) is the most voracious and luminous of the many representations of the famous statues, and very well drawn indeed.—*The Forest Team* (248), by Mr. N. H. J. Baird, a group of horses pulling with vigour, is also excellently drawn and solid.—But in *The Breezy Morn* (268) of Mr. B. W. Leader we have the appearance of a fine and natural scene without the reality. *Fast falls the Eventide* (398) demands the same criticism on its showy fallaciousness, the speciousness of its treatment, and false sentiment. With these let us class the popularity-hunting and mosaic-like *Autumn Gleam* (554), the most mannered of all Mr. Leader's productions; while the little *On a Surrey Common* (913), being but a sketch, is, so far as it goes, more sincere, if not less mannered.—Of quite a different stamp, solid, delicate, modest, yet strong and profoundly pathetic in its simplicity, the charm of its glow, the wealth and breadth of its coloration, and the luminousness of its atmosphere, Mr. Leslie's fine *Day of Rest* (269), horses grazing in a sunlit meadow near trees that seem to be reposing in the windless air, deserves especial notice.

The *Landscape* (292) is a fine specimen of Sir J. Gilbert's romantic mood. *The Ford* (370) has, in a larger measure, the faults and excesses of 'Landscape,' with more of the peculiar fuliginousness of the tones and shadows which is the worst defect of Sir John's art. The light and colour in *The Rain Squall* (311) of Mr. W. J. Shaw, a capital sea-piece, are excellent.—It is unusual for a picture of Mr. A. Goodwin's to be too chalky, as is the case in a slight degree with an otherwise charmingly picturesque quasi-Oriental example which is called *The King's Garden: Sindbad entertained at the Court of the King of the Indies* (326). The luminous tenderness, the beautiful colour, and the graceful sentiment

of this work are quite delightful. *Florence* (332), by the same artist, is *Florence* when seen as poets and painters see it. The atmosphere is exquisitely delicate, broad, full of softened light, and pure. *Meyringen* (1320), in the Water-Colour Room, is deliciously tender and refined, with the fuller tints of a pale and pure opal. Among the greatest charms of these works of Mr. Goodwin are the exquisite gradations of the air, light, and subtle hues and tones. He is more than himself this year.—Quite a different kind of art is that of the masculine, gloomy tragedy of the sea to which Mr. C. N. Hemy gives the suggestive name of *Lost* (334). It depicts with force and sympathy a turbulent sea breaking furiously at the foot of a rugged line of cliffs, the more distant of which are half hidden by dark grey vapour. To these cliffs the storm has brought an empty ship's boat, and before long will dash it against the iron-bound coast. The sea is a little too ghastly, and its glassy green could hardly exist where, surging and resurging, the waters plunge heavily against the cliffs. The Academicians were well advised when they bought with the Chantrey Fund his 'Pilchards,' which we have already treated; and they were also wise in purchasing Miss L. E. Kemp-Welch's *Colt-hunting in the New Forest* (346). Though rather rougher than is required, the surface of this picture and its colouring are well done—better, by a good deal, than they are in the works of the famous animal painter James Ward. The picture, too, is full of energy and new motives, and it is obviously the fruit of much spirit and many studies of horse life.

ROMNEY'S PORTRAIT OF THOMAS PAINE.

THE long-lost portrait of Thomas Paine, painted by Romney in 1792, has at length, I feel certain, been found.

The portrait was painted for Dr. Thomas Cooper, of Manchester, who emigrated with his household about a hundred years ago to the United States, where he had a distinguished career. After having been a judge, a prisoner of President Adams under the Alien and Sedition Act, Professor of Chemistry in Dickinson College, Pennsylvania, he became in 1819 President of South Carolina College. From this office he retired in 1834, and devoted his remaining years to the revision of the statutes of South Carolina (ten volumes). In that state, at Columbia, he died May 11th, 1840. A biography of Cooper has long been a desideratum, and I am told that one will ere long appear.

Cooper was an ardent "Paineite," both politically and religiously, and being a gentleman of means he could have had no reason to part with this portrait. Not long after his death it came into the hands of a Mr. Matsell, an official of Brooklyn, New York, and for many years it has been known to a small circle of "Free Inquirers" in that region. It was, however, always ascribed to the "Elder Jarvis"—John Wesley Jarvis—an artist in whose house Paine resided for a time in 1806. It was never publicly exhibited, nor in any sale, nor in the hands of a dealer, but about seven years ago came by private purchase to its present owner in New York, an admirer of Paine. Some years ago he called my attention to it, telling me that it was by the elder Jarvis, and this statement I accepted. But later I discovered that this was well-nigh impossible. Jarvis did not see Paine until he was many years older than in this portrait. He did make a little drawing of Paine, which was lithographed for a memorial, and he made the bust owned by the Historical Society of New York; but neither of these has any resemblance to this portrait, long ascribed to him. Moreover, this portrait was certainly not painted independently of the Romney, as any one can see by comparing it with Sharp's engraving, made in 1793. It is conceivable that Jarvis might have copied the

Romney, but hardly credible that, especially in his youth (he was only twenty-three when he first saw Paine), he could have done such work as this. Another fact of importance is this: the younger Jarvis (Charles Wesley Jarvis) painted in 1857 (signed) a fine portrait of Paine now in my possession, and evidently from Sharp's engraving, this being proved by the eyes being grey. Now in this Romney portrait the eyes are a very dark brown, and I have contemporary evidence, lately found, that Paine's eyes were dark. If the younger Jarvis's father had ever painted this dark-eyed Paine, his son, continuing work in the same city, must have known it, and could not have made his erroneous conjecture about the eyes.

Having by these and other reasons ascertained that the tradition of the New York freethinkers as to the origin of the portrait was erroneous, I found many reasons for my present certainty that it is the veritable Romney. The owner was somewhat reluctant to believe that his picture was not a Jarvis, but as he desired to sell it I advised him to send it to London, where it has been placed, on the suggestion of Mr. Lionel Cust, in the National Portrait Gallery. I have there placed beside it a good copy of Sharp's large engraving of the subject, 1793.

It will thus be seen that it is not without long consideration, investigation, and consultation that I venture on this announcement. My hesitation has been largely due to the fact that some of the minor details differ from the Sharp engraving. The adventures of a picture in travelling about the world by land and sea a hundred years ago could not fail to tell on it, and it has been touched here and there, though happily the face is intact and justifies the strong encomium of John Romney upon it. The minor differences may be better traced by experts than by myself, whether due to a restorer or to Sharp's deviation from the original. I may mention that in 1794 Sharp engraved a smaller picture after the Romney, in which the lid of the table is treated differently from his engraving of 1793, and resembles the lid in this Romney. While the resemblances between the painting and the engraving are such as could not possibly occur in pictures of independent origin, the few differences sufficiently prove that the painting was not made from the engraving.

I have not the slightest doubt—and this accords with the opinion of persons well acquainted with Romney's work who have already examined the portrait—that the very striking and powerful face now to be seen in the National Portrait Gallery is the genuine Romney, and the only portrait of Paine now in existence which was painted from the man himself. The earlier portrait by Charles Willson Peale, long the valued possession of Joseph Jefferson, was a few years ago destroyed by the fire which consumed the summer residence in Cape Cod of that distinguished actor.

MONCURE D. CONWAY.

THE CITADEL OF CAIRO.

It is curious that the part of mediæval Cairo which has been, perhaps, most neglected by archaeologists is the famous citadel, commonly spoken of as Saladin's, but chiefly the work of his nephew El-Kāmil Mohammed. The truth is that the fortress has been so often altered and added to by the Mamlūk Sultans, and finally by Mohammed 'Alī, that it is exceedingly difficult to distinguish the original building from later accretions. M. Paul Casanova, of the Paris Bibliothèque Nationale, has published a useful memoir on the subject, in which he quotes and comments on most of the Arabic records bearing on the history of the citadel; but even he can do little to clear up the confusion that exists, and antiquaries are still divided upon many of the problems connected with the plan of the original fort. The Sultan Mohammed En-Nāsir

in the fourteenth, and Mohammed 'Alī in the present century, seem to have been the authors of the most considerable changes, and the latter certainly altered almost the whole of the part connected with the Bāb-el-Azab and fronting the Rumeyla. Behind and under his additions are various remains of the older stages in the citadel's history; but these have never been properly explored. Only this year, when Capt. W. F. Myers and Mr. Stanley Lane-Poole were wandering about the roofs and passages in the quarter occupied by the Egyptian stores, over which Major Staveley Gordon, R.E., holds command, they unexpectedly walked into a large hall, with several bays or transepts, lofty arches, and a magnificent groined roof, which appears to have escaped the notice of all previous archaeologists. This great hall, now filled with all sorts of dusty lumber, old donkey saddles of a former transport or commissariat service, rusty iron, &c., was used by Mohammed 'Alī as a cannon foundry. One of his old workmen, a veteran of over ninety, bore witness to this; but the evidence of the furnaces and the hole in the roof through which the cannon was hauled up to the battery platform was quite convincing without the testimony of this interesting survivor of Mohammed 'Alī's time. It was, however, clear that the hall belonged to a period long before that of the great pasha, and Mr. Lane-Poole believes that it is the "Lower Hall of Justice" built by the Mamlūk Sultan Beybars in the thirteenth century, and described by El-Makrizī as being below and outside the citadel wall, on the side facing the Meydān or horse-course. Capt. Myers also discovered a singular narrow passage leading out of the easternmost bay of the hall, and with the aid of Major Gordon's men he opened and pursued this passage some way into the interior of the citadel. More extensive excavation would be needed to discover where it comes out. It is remarkable that the hall and passage should have been passed over by travellers and archaeologists, and there is no doubt that this discovery is but one of many that might be made if a thorough exploration of the citadel were undertaken.

When so much is being done for the mosques and gates of Cairo, especially since the last few years, by the Commission appointed for their preservation, it seems strange that nothing should have been attempted towards the excavation and restoration of the older parts of the citadel. Even the beautiful old mosque of En-Nāsir on its top has not received the care and attention that other mosques have had. The reason, no doubt, is that the citadel is a fortress, barrack, and arsenal under military command, and is, therefore, excluded from the purview of the Commission for the Preservation of the Monuments of Arab Art. Col. Green, however, the present C.R.E., is known to take a keen interest in the history and antiquities of the citadel, and is believed to be preparing a memoir on the subject. It cannot be doubted that he would welcome any efforts to explore the ancient passages and foundations that underlie the present surface, just as he gave every facility for the initial exploration of Capt. Myers. The work could be done by sappers at no great expense, under the supervision of Col. Green and of the architect of the Commission; and between the skilled survey of engineer officers and the architectural experience of Herz Bey, it ought to be possible to produce a satisfactory plan of the citadel and to establish the dates and lines of demarcation of the various stages in the growth of the fortress. No possible injury would be done to the works as a military position, for no general would dream of defending it from the present batteries, which are completely commanded by the heights of Mukattam behind. Nor need the exploration interfere in any serious degree with the present arrangement of the stores and ammunition. The excavation might be carried on gradually,

piece by piece, and the modern barracks and other buildings need not be touched.

Lord Cromer has lately shown a faint interest in the preservation of Arab and Coptic monuments, and if the matter were laid before him he might possibly take it up. Whilst the subject is under consideration it is to be hoped that the English Consul-General will keep a watchful eye upon the new barracks which are to be built on the citadel. Notwithstanding the defects of the somewhat tawdry mosque of Mohammed 'Ali, the citadel and its pinnacles form a commanding and dignified feature in the view of Cairo from the desert or river, and it is important that any additions which may be made to its buildings should not deface the whole view by conspicuous incongruity. The average barrack of the approved sanitary pattern, beloved of the inspectors at the War Office, is probably the most revolting outrage upon architecture that meets the eye of man. We do not even except certain modern college buildings at Oxford or the new Record Office in Chancery Lane.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th and 19th inst. the following from various collections. Drawings: Ford Madox Brown, *The Entombment of Christ*, 126l. Sir E. Burne-Jones, *The Merciful Knight*, 719l.; *Buondelmonte's Wedding*, Florence, A.D. 1215, 50l. D. G. Rossetti, *The Bower Garden*, 71l. J. W. North, "When Martinmas winds do blow," 110l. Pictures: L. Alma Tadema, *The Ambuscade*, Gonthamm Bosé, A.D. 572, 294l. J. Linnell, *Young Anglers*, 199l. H. W. B. Davis, *Evening*, 210l. Lord Leighton, *King David*, 136l.; *Sibyl*, 630l.; *The Frigidarium*, 687l. A. Moore, *Battledore*, 157l.; *Shuttlecock*, 147l.; *The Musician*, 152l. Colin Hunter, *Baiters*, 283l. W. Müller, *A Winter Scene*, with cottage, figures crossing a river in a boat, 504l. J. C. Hook, *Spring*, 183l. E. Long, *An Ancient Custom*, 420l.; *Modern Cyprus*, 126l.; *Young England*, 110l.

Five-Art Gossip.

THE numerous portraits illustrating the dramatic and musical art of England, which have been collected at the Grafton Gallery, will remain on view at least until the end of next month, if not a week or two longer. This collection is more attractive than several exhibitions which have been held in the same galleries. It includes such noteworthy pieces as Zoffany's 'Garrick and Mrs. Pritchard in "Macbeth,"' 'Garrick as Sir John Brute,' 'C. F. Abel,' 'Foote as Major Sturgeon,' and 'Foote and Watson in "The Devil on Two Sticks";' Gainsborough's 'Garrick,' 'C. F. Abel,' 'Miss Linley and her Brother,' and others; Hogarth's 'Garrick as Richard III.' and 'Peg Woffington'; Romney's 'Sheridan'; Millais's 'Mrs. Langtry and "Mr. John Hare";' as well as works—more than five hundred in all—by J. Russell, Lely, Downman, Lawrence, Laurence, Harlow, Ramsay, Reynolds, Mr. J. S. Sargent, Mr. Sant, Mr. Shannon, Sir J. D. Linton, Mr. Orchardson, Mr. Alma Tadema, MacIise, Chartran, M. Dagnan-Bouveret, and Mr. Watts.

AMONG the recipients of honours on account of Her Majesty's Jubilee it is well to reckon three persons of note who are associated with the fine arts. Mr. W. B. Richmond, who was lately elected a Royal Academician, has, on account of his success in decorating St. Paul's with mosaics, been made a K.C.B.; Mr. Wyke Bayliss, President of the Society of British Artists, has been knighted; and Mr. Cuthbert Quilter, M.P., whose collection of modern pictures is one of the best and most select in the country, has received a baronetcy. Has Mr. Taylor, of the Board of Works, been made a K.C.B. as a reward for destroying the Rolls Chapel? His

superiors professed to regret that act of stupid vandalism.

THE Society of Miniaturists, to whose summer exhibition in the Grafton Gallery we referred last week, has collected about three hundred examples of its members' works, composed for the most part of capital portraits, such as suffice, when taken with the very fine works which are now at the Academy and the charming miniatures in the Graves Gallery, to prove that—prophecies to the contrary notwithstanding—the delightful art of portrait painting in small is by no means declining in this country; in fact, we never saw so many and such beautiful instances as are now to be seen at the galleries in question. Those in the Grafton Gallery comprise a number of choice things by excellent artists, and ought not to be overlooked, although, as a whole, the collection is not nearly so much to be admired as that in Burlington Gardens. In Grafton Street more than elsewhere lady painters as well as ladies' portraits predominate.

CONSIDERABLE preparations are being made at the National Gallery for removing British pictures to Millbank, in order to the filling of Mr. Tate's gallery, which is rapidly approaching completion.

THE Corporation of Tamworth has bought of the Marquis Townshend the remains of the castle of that place, which Scott associated with his imaginary Lord Marmon, and intends to employ it to hold a collection of works of local interest. The price was 3,000l.

AMONG the articles contained in the July number of the *Genealogical Magazine* will be one by the Rev. A. W. C. Hallen on 'Circumstantial Evidence in Heraldry,' and one by Mr. H. Murray Lane (Chester Herald) on Lane of Bentley Hall and King's Bromley Manor, whose family saved King Charles after the battle of Worcester.

IN consequence of the garden party at Buckingham Palace and other arrangements connected with the Jubilee, fixed for June 28th, the annual meeting of the Society for the Promotion of Hellenic Studies is again postponed. It will be held on Monday, July 5th, at 5 P.M., when the President of the Society, Prof. Jebb, M.P., will take the chair.

A CORRESPONDENT writes:—

"It is Dr. Drury Fortnum's intention to present to the Ashmolean Museum at Oxford, as a memorial of the Jubilee, his entire collection of finger-rings, consisting of some eight hundred and twenty-five specimens, illustrative of that form of personal adornment from early Egyptian and through intervening times to the accession of Queen Victoria. This collection, together with that of his early Christian and other engraved gems and jewels, will shortly be conveyed to Oxford and arranged in specially made cases for their exhibition in the Ashmolean Museum."

THE city of Antwerp is said to have decided to celebrate on a grand scale on March 22nd, 1899, the three hundredth anniversary of the birth of Van Dyck.

AN exhibition of painted fans is shortly to be opened in Paris.

IN a tomb of the necropolis of Vetulonia a golden treasury has been found, which is to be ranked amongst the most notable discoveries made in Etruria during these last years. It consists of a heap of ornamental objects belonging to the art of the eighth century B.C., the principal amongst which are eight large *fibule*, a fine necklace, two large earrings (decorated with meanders of tiny grains of gold), some splendid hairpins, and other articles of jewellery. The *fibule* and the hairpins are adorned with figures in *repoussé* and in filigree work, representing processions of fantastic animals of Oriental character and style, like the winged animals of the Corinthian vases and those of the well-known gold ornaments of the Regulini-Galassi tomb in the Vatican collection and of the treasury of Palestrina. Together with these

female ornaments a sword has also been found in the same grave, while the remains of the skulls and bones have almost entirely disappeared. It was probably a family grave, in which husband and wife were buried. The objects will shortly be exhibited at the Etruscan Museum of Florence.

MUSIC

THE WEEK.

QUEEN'S HALL.—Philharmonic Society; Jubilee Concerts. COVENT GARDEN OPERA.—'Siegfried'; the State Performance.

CRYSTAL PALACE.—Handel Festival.

THE penultimate concert of the Philharmonic Society on Thursday last week was rendered noteworthy by the introduction of three works marked "First time." A set of variations for violoncello and orchestra by Tschaiikowsky, Op. 33, is marked in the score "Variations sur un Thème rococo." The air may be *rococo*, but the Russian composer has varied it in masterly style. There are seven variations and a lengthy *coda*, but the fifth and sixth were omitted on this occasion. The principal key is A major, but the third, which is the finest and most original of those performed on this occasion, is in c major. The solo part was played with much expression by Mr. Leo Stern. The first of the absolute novelties was a *scena* 'The Dream of Endymion,' for tenor voice and orchestra, suggested by Keats. In this Mr. Cowen has found material for inspiration, and he has written an elaborate piece in which his talents have found the fullest exemplification. The opening, "A nymph, whose unseen presence fills the air," is impassioned, the setting of the lines commencing "Ravishing music floats around" are appropriately melodious, and the final section, "Now would I dream again," though Wagnerian in spirit, shows no direct plagiarism. The vocal part of the *scena* was well sung, and Mr. Cowen, who conducted, had a cordial greeting. Mr. Edward German's new English fantasia "In Commemoration" is a discursive piece, commencing in a way that recalls Wagner's "Huldigung's March" without actual resemblance. The middle section is quieter, but brass and percussion are liberally brought in as the end approaches, and the whole terminates in a mannersuggestive of national triumph. The fantasia is undoubtedly clever and inspiring, and it would prove eminently suitable for promenade concerts, especially in the open air. Other items in the programme were Schumann's Pianoforte Concerto, tastefully played by Mlle. Adele aus der Ohe, Mendelssohn's 'Scotch' Symphony, Weber's 'Jubilee' Overture, and Sir Alexander Mackenzie's nautical overture 'Britannia.'

There were four concerts on a considerable scale on Saturday and Sunday last which were more or less associated with the Jubilee festivities. On the first-named day the orchestral performance at the Queen's Hall, with Mr. Henry J. Wood as conductor and Mr. Robert Newman as the concert-giver, drew a large audience, thanks mainly to Tschaiikowsky's immensely popular 'Symphonie Pathétique,' which was again interpreted with the fullest expression, and the association of M. Paderewski with Chopin's not particularly interesting Pianoforte Concerto in F minor, described in error as No. 2,

though it was composed earlier than the superior work in E. The Polish executant also offered a brilliant interpretation of the piquant *scherzo* from Liszt's Concerto, No. 4, a work which has rarely, if ever, been heard in London. Miss Clara Butt was expressive alike in Handel's popular air "Ombra mai fu" and Gluck's "Divinités du Styx."

The second Sarasate recital at St. James's Hall and the "Diamond Jubilee Concert" under Mr. William Carter at the Albert Hall can only be formally recorded here.

On Sunday afternoon the first of two concerts was given by Mr. Robert Newman at the Queen's Hall, the most interesting feature of which was the new 'Te Deum' by Dr. G. C. Martin for the special service in front of St. Paul's Cathedral on Jubilee Day. It is a rather curiously constructed setting of the Ambrosian hymn, opening in the sombre key of F sharp minor. Quickly, however, the music becomes more jubilant and continues so to the end, with the singular exception that the "Sanctus," beginning with a descending passage in the initial key, is by no means jubilant in character for the first few bars. The music is subsequently worked up in a bright spirit, and ends with a repetition of the opening words, "We praise Thee, O God," in a major. The orchestration is somewhat noisy, but not more so than is desirable for the open-air interpretation for which the composition was intended. Other works suggestive of "Jubilee" time were rendered, the composers being Mr. Eaton Fanning, Mr. F. H. Cowen, and Prof. Bridge. These may come up for criticism when performed in ordinary concert-room fashion on a week-day. The 'Hymn of Praise,' with Madame Fanny Moody, Madame Clara Samuël, and Mr. Ben Davies, followed, with Mr. Randegger conductor; and in the evening there was a Wagner concert, under the conductorship of Mr. Henry Wood.

If the interpretation of Wagner's 'Tristan und Isolde' last week was of unusual excellence, that of 'Siegfried' on Monday this week was even better. Few could have imagined that M. Jean de Reszké, who cannot be termed youthful, could look the part of the boyish hero so well and act it with such abounding spirits. In the final scene with Brünnhilde he assumed a little of the courtly grace of manner that distinguishes his Faust and Romeo, and of course he warbled the delicious music to perfection. As Brünnhilde Miss Susan Strong sang pleasantly, but scarcely infused sufficient emotional power into her representation of the Valkyrie's conflicting feelings. M. Edouard de Reszké's Wotan was as fine as before, and the same may be said of Herr Lieban as Mime; Mr. David Bispham as Alberich was altogether admirable, though it is an ungrateful part; and the orchestra under Mr. Anton Seidl again covered itself with glory. The stage arrangements were as good as could be expected in the midst of a busy season.

In this place nothing can be said respecting the exquisite decorations and the brilliant assemblage at the State performance on Wednesday evening, though let it be gladly recorded that there is now a disposition to give a more artistic impress to these func-

tions than in former years, when the programme generally consisted of a *mélange* of heterogeneous items. Three entire acts of grand operas were given, the first being the second act of 'Tannhäuser,' with M. Van Dyck, Madame Eames, M. Plançon, and M. Renaud in the principal parts. Then came the scene in Juliet's chamber from Gounod's 'Roméo et Juliette,' with M. Jean de Reszké and Madame Melba, both of whom were in superb form as the hapless lovers. Lastly was given the fourth act of 'Les Huguenots,' M. Alvarez, Miss Macintyre, M. Plançon, and M. Renaud taking the leading parts. It is noteworthy that all three excerpts were performed in French, and that all were from tragic operas. The general arrangements were admirable, the whole reflecting the fullest credit on the Opera Syndicate.

Reference must now be made, though it need not be lengthy, to the concluding performance of the Handel Festival on Friday last week. This consisted, as a matter that admitted of no consideration, of 'Israel in Egypt,' indications, however, being apparent that the public would not object to a slight change in the arrangements, for, although the idea may be delusive, the fact remains that the total attendance fell short of that at any previous festival since 1865, numbering less than 68,000, against more than 87,000 at the most largely attended festival in 1883. The directors of the Crystal Palace need not, therefore, despond, for the conditions were all against an average number of visitors this year, and the supremacy of Handel is not in the least likely to suffer decay in England. A sufficient test will be afforded three years hence, when there will be no Jubilee celebrations to distract public attention. The word that can be said has been said on 'Israel in Egypt,' and we have little more to do than to make record of an exceptionally fine interpretation of this stupendous work, far better than that of three years ago. The choruses were sung with unflagging energy, and all the solos were well rendered by artists already named, and Mr. Manns steadily and laudably declined to accept encores, even for the Hailstone Chorus. After the usual compliments had been paid, accentuated by the fact that a time of national rejoicing was close at hand, the celebration, which was more than ordinarily successful in an artistic sense, came to an end.

SALE.

MESSRS. PUTTICK & SIMPSON held on June 16th an important sale of valuable violins—the principal lots being from the collections formed by the late Mr. V. Purrier, Mr. A. E. Harper, and Mr. A. Scheiber—the highest prices paid being as follows: Violin by Nicholas Lupot, 48l. Violin by Gagliano, 25l. Violin by Pressenda, 41l. Violin by Antonius Stradiarius, 1729, in fine condition, 610l. Violin by Ruggerius, 50l. Violoncello by Amati, 73l. Violoncello by Joseph Hill, 25l. Violoncello by Rocca, 36l. Violoncello by W. Forster, 25l. Violin by Vuillaume, 19l. 10s.; and a Viola by the same maker for the same amount. Violin by Gabrielli, 34l. The sale, which was composed of 120 lots, realized over 2,000l.

Musical Gossip.

At St. George's Chapel, Windsor, last Sunday, there were two special services, the first, in the morning, being attended by the Queen. This, naturally, must pass without comment; but mention may be made of the impressive rendering of the 'Lobgesang' in the afternoon by a choir and orchestra of over four hundred executants, the principal parts being taken by Madame Albani and Mr. Edward Lloyd. Sir Walter Parratt conducted, and the effect at times was almost overpowering, St. George's Chapel being perfect in acoustical properties.

THE music at the actual Jubilee service at the west front of St. Paul's Cathedral on Tuesday consisted merely of the 'Te Deum' above mentioned, two verses of the Old Hundredth Psalm, and one of the National Anthem, the antiphon printed in the service book being omitted. The effect in the open air was not perfect in a strictly musical sense, but it was touching.

THE orchestral concert at the Royal College of Music on Wednesday evening unfortunately clashed with the gala performance at Covent Garden, and consequently we can only mention that in the programme were a Pianoforte Concerto in E flat by Tchaikowsky, Haydn's 'Military' Symphony in C, No. 12 of the Salomon set, and various items, vocal and instrumental, of smaller dimensions, all being rendered under Prof. Villiers Stanford.

MISS E. SHINNER (Mrs. Liddell) has retired from the Shinner Quartet, and Fräulein G. Wietrowitz is to lead it for the future.

MISS EDITH GREENHILL will give a pianoforte recital at the Salle Erard on the evening of July 6th. M. Marix Loevensohn will give a 'cello recital at the Salle Erard on the following afternoon.

M. LEON DELAFOSSE will have a pianoforte recital at St. James's Hall on the afternoon of July 6th, assisted by Madame Sarah Bernhardt, who will recite a poem, with musical adaptation, by M. Delafosse.

HERR RICHARD STRAUSS has composed two choruses in sixteen parts. It may be remembered that Thomas Tallis once wrote a song in forty parts, which has not been heard in London since it was sung by the late Mr. Henry Leslie's choir many years ago in St. James's Hall.

SEVEN THOUSAND seats have been sold in London alone for the forthcoming festival at Bayreuth, and no more are to be had in any direction.

HERR DAVID POPPER will revisit England in the autumn for one of the concerts of the Philharmonic Society, among other engagements, when he will introduce some of his new compositions.

PERFORMANCES NEXT WEEK.

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| MON. | Mr. Carl Armbruster's Lecture Recital, 3, King's College. |
| — | Messrs. Haddock and Ayres's Historical Recital, 3, Salle Erard. |
| — | Royal Opera, Covent Garden, 8, 'Faust.' |
| TUES. | Fitzner Quartet Concert, 3, Queen's Small Hall. |
| — | Faust Concert, 8, Albert Hall. |
| — | Mr. Ernest Fowle's Concert, 8, Queen's Small Hall. |
| — | Royal Opera, Covent Garden, 8, 'Der Evangelistmann.' |
| — | Handel Society's Concert, 8.30, Queen's Hall. |
| WED. | Miss Ella Panzer's Pianoforte Recital, 3, St. James's Hall. |
| — | Mr. Wilhelm Ganz's Concert, 3, Portman Rooms. |
| — | Royal College of Music Concert, 7.45. |
| — | London Sunday School Choir's Commemorative Concert. |
| — | Royal Opera, Covent Garden. |
| THURS. | Philharmonic Concert, 8, Queen's Hall. |
| — | Royal Opera, Covent Garden. |
| FRI. | Royal Opera, Covent Garden. |
| SAT. | Mr. John Thomas's Harp Concert, 3, St. James's Hall. |
| — | Miss Gertrude Palmer's Concert, 3, Queen's Small Hall. |
| — | Royal Opera, Covent Garden. |

DRAMA

THE WEEK.

ADELPHI.—'Lorenzaccio,' Drama in Five Acts. By Alfred de Musset. Adapted for the Stage by M. Armand d'Artois.

In producing in Paris the 'Lorenzaccio' of Alfred de Musset the motive has been less desire to do honour to the poet than ambition to provide Madame Bernhardt

opportunities for the revelation of further phases of her genius. This end, such as it is, has been obtained. There is—we ask pardon for the suggestion—just a little too much of Madame Bernhardt in one or two scenes; but the whole is fine, as fine as any performance of a man by a woman is likely to be. That Lorenzo de Médicis would, whenever 'Lorenzaccio' was played, have to be presented by a woman was obvious from the first. Lorenzo's avowal of the nature and extent of his intimacy with Alexandre would have been intolerable on masculine lips, and there are descriptions of vice which, even as matters are, might with advantage have been spared. Still the piece, which Musset himself judged unsuitable for stage production, has been played in Paris and in London, and Madame Bernhardt has presented the hero and scored in so doing. What share Musset has in the triumph is not easily told. To twist about the innumerable scenes of the original so that the action might pass in five, or perhaps, as one scene serves for the second and fifth acts, we might say four scenes, is an irreverent, albeit a necessary proceeding; to omit the death scene of Louise Strozzi and the self-incrimination of the Marquise Cibo is pardonable; to obtain comic relief, by showing in the first act instead of the fifth the encounter between the little Strozzi and the little Salviati, may serve a purpose like that of the quarrels of the retainers in 'Romeo and Juliet.' To close the action with the murder of Alexandre, however important it may be from a popular and an historic standpoint, deprives the play of its historical value.

That Musset in writing 'Lorenzaccio' was to some extent inspired by 'Hamlet' is "apt and of great credit." Both are princes, scholars, and dreamers; both have a deadly mission, the execution of which they for a while postpone. Here resemblance practically ends. It is only in the performance, and not in the play, that the relations between Lorenzo and Catherine his aunt suggest those between Hamlet and Ophelia. There is, however, just this further point, that the question whether Lorenzo's dread of a sword is wholly feigned is as susceptible of debate as that of Hamlet's madness. Lorenzo is the very reverse of Hamlet in the way in which he shapes out from the first a special scheme of vengeance and prosecutes it deliberately and relentlessly to the close. It may be a minor matter that while Hamlet discountenances the drunken revels at the Court, Lorenzo on his cousin's arrival is invariably intoxicated before nightfall. To compare, however, with "the expectancy and rose of the fair state" of Denmark this minion of the duke, whose self-avowed avocations need for their description the pen of a Petronius, is impossible. Madame Bernhardt does not attempt to purge the character of Lorenzo. She accentuates, however, the resolution, and conveys very clearly the idea that his vice, like the folly of Brutus, is a mask. In so doing she presents rather the Lorenzo of history than the Lorenzaccio of Musset. In many of his heroes Musset, to some extent after the fashion of Byron, painted what he would have people believe to be portraits of himself. By his own avowal he had, as poet and artist, essayed

so many forms of vice that he had lost his force and virility as well as his innocence. This is his perpetual outcry. This, too, is his Lorenzo, a man so sunk in crapulous debauch that he cannot cleanse his hands even with blood—the expiatory blood, that is, of his destined victim. This aspect of the hero Madame Bernhardt does not present, even though she speaks the words. With her the poet and the dreamer, and even the man of action, prevail over the sybarite and the cynic. This result is very possibly due to the omissions that have been made, the effect being to destroy the balance. In the opening scene, for instance, which is the same on the stage as in the book, Lorenzo does not attend his cousin in the abduction of the sister of Maffio, and such of the terribly cynical and impious words assigned him as are preserved are put into the mouth of Giomo, the duke's *courier*. The figure that is shown is at least picturesque, dramatic, and impressive, and conveys an idea (almost too modern for the date of the play) of nervous force conquering physical frailty and moral abasement. Whether the conception is right or wrong, the performance is worthy of Madame Bernhardt's reputation as an artist. It is superbly picturesque, though the wig perhaps is not quite satisfactory, and it has some splendid bursts of passion. Among Madame Bernhardt's supporters the place of honour belongs to M. Darmont, whose Alexandre presents exactly the character Musset depicts. In some other cases the express directions of the text are disregarded, and the minor characters are shown altogether other than they ought to be.

MR. E. J. CASTLE, Q.C., the author of *Shakespeare, Bacon, Jonson, and Greene* (Sampson Low & Co.), started his course of study with a prejudice in favour of the Baconian authorship of Shakespeare's work, but he came to the natural conclusion on the authority of Greene, the poems, Meres, and Ben Jonson. There is nothing new in the arguments he brings forward to prove Shakespeare the author. The novelty of the book consists in Mr. Castle's attempt to sit on two stools at the same time. He says that some of the plays show good law, some incorrect law, and some no law at all. He begs the question of Bacon's intimacy with Shakespeare, and of his helping the poet in those "legal plays" which have correct law language. Thus 'Hamlet' he imagines written in collaboration with Bacon, 'Macbeth' by Shakespeare alone, ignoring the literary and artistic relations of these two plays. Mr. Castle does not seem to distinguish that Shakespeare's law comes from within, from the same general culture which he displayed of the other sciences, in a homogeneous tissue of thought; and not from without, by the superposition of phrases derived from legal advice. He forgets that Shakespeare's father must have had considerable familiarity with common law, that his cousin and correspondent Greene was a Stratford lawyer, and that his friend, the Earl of Southampton, was a member of Gray's Inn. In those days, before newspaper reports were published, the courts of law were haunted by students of life as well as the theatres, and the taverns affected by lawyers were not closed to others. Shakespeare himself was not without his private lawsuits. Frequently he borrowed his good and bad law *en bloc*, with the rest of his materials. Mr. Castle takes it for granted that there is a mystery in Shakespeare's life and a confusion about his authorship, therein showing

his "Baconian" education. He awards to Bacon generally the low-comedy parts. With a very legal twist to a humorous account, he tries to prove Bacon the friend who gave Shakespeare the opportunity in 1594 of producing 'The Comedy of Errors' at the Gray's Inn Revels. The discussion in the *Times* after the representation of that play in the same hall on December 6th, 1895, elicited sounder arguments for considering the Earl of Southampton as the friend, and Bacon as the dramatic rival who tried, in the glory of the 'Masque of the Six Councillors,' to hide the disgrace brought on Gray's Inn by the unwarrantable introduction of Shakespeare's play. Mr. Castle considers 'Henry VIII.' to have been altered, not by Beaumont and Fletcher, but by Bacon and Jonson for the Folio of 1623, on the ground that Bacon was then writing a life of Henry VIII. But Rawley, who knew all Bacon's works, states that "Henry VIII. died under designation merely." Up to July, 1623, at least, Bacon was still "requesting access to the State Papers of Henry VIII.'s reign." Mr. Castle states that Malone is the only person who seems to have brought original research to bear on Shakespeare; but he may find in the British Museum many hundreds of books on Shakespeare, among which are at least a score of faithful and original works. There is a large field yet left, however, for willing and patient labour; but Mr. Castle has not given his subject nearly enough of careful study. He is even so careless as to give the date of Shakespeare's baptism as April 23rd, and to base arguments thereon, though the parish registers give the date as the 26th. His discussion on Shakespeare's coat of arms is far from complete or correct, and he does not allude, in connexion therewith, to the application made to quarter the Ardens arms. He says there were no fires in Stratford to destroy Shakespeare's MSS. The assertion, repeated twice, that Elizabeth was too astute to associate herself with a royal company of players as her successor did, can be contradicted by the most cursory glance at the Chamberlain's accounts. There are recorded frequent payments for plays, not only to the "Children of the Queen's Chapel," but to the "Queen's Players." Mr. Castle fancies the playing of "the boys" a new experiment. On two points Mr. Castle argues with reason: that Chettle's apology for Greene's words did not apply to Shakespeare, and that Shakespeare seems to have travelled and gone on the stage earlier than is generally supposed. The book would have had a better chance in the world of letters had it had an index, and had not the style been marred by frequent grammatical looseness, such as "those who received bribes like he had" (p. 272). It would have been better for Mr. Castle's credit and for Shakespearean criticism if he had decided his doubts as to the wisdom of publishing his MS. by an emphatic "Not yet." More study and more care might have given him the opportunity of eliminating his errors, condensing his style, and attaining more critical soundness.

Gleanings from Ibsen. Selected and edited by Emmie Avery Keddill and Percy Cross Standing. (Stock.)—Two enthusiasts of opposite sexes have formed an Ibsen birthday-book, to which they have prefixed an introductory essay on Ibsenism, failing in no respect of enthusiasm or apparent juvenility. On what principle the extracts are arranged under dates we fail to see. February 14th, April 1st, and May 1st are all, in a sense, significant dates. What has the first to do with this passage from 'Little Eyolf': "I had no fear. Here went death and I, it seemed to me, like two good fellow travellers. It all seemed so natural—so simple, I thought. In my family we don't live to be old"; the second with two lines from the 'League of Youth': "Tell me—why do you never think of yourself? Why have you no ambition?" or the third with this, again from 'Little Eyolf': "Don't you think

he has a gentle, lovable aspect?" This year the 22nd of June might have suggested something better than a phrase from 'The Pretenders': "Trust in yourself, and you will be saved." Sometimes the sentence is obscure—"If I could choose, I should like best to be a clever dog" ('The Wild Duck'); sometimes trivial—"The champagne stood there, but you tasted it not" ('Little Eyolf'); sometimes rude—"Now you, too, are lying" ('Peer Gynt'). Ibsen lends himself, apparently, but poorly to the purposes of a birthday-book.

Études sur le Drame Antique. Par H. Weil. (Hachette & Cie.)—The title of this book is a little misleading. It consists chiefly of reprinted reviews. Only three of the papers are original studies: one of these appeared as long ago as 1865 in a learned journal; another on the Prometheus story, which shows the pertinence of Ibsen's wanderings to the plot of the drama, only repeats what has been said earlier in one of the reprinted reviews. There seems also too much repetition of data which might surely be taken for granted. These complaints made, we may add that M. Weil moves with decision and confidence in the semi-darkness which surrounds Attic tragedy, and protests successfully against the somewhat airy fabrics raised by advanced critics. He will neither depreciate Euripides with Schlegel, nor believe that Aristophanes was a merely frivolous spirit, without principles or convictions. In the passage of Hyginus quoted on p. 88 the insertion of a negative against the MSS. is not "indispensable," and is a violent remedy at best. The passage may stand as the MSS. have it, if we understand *ut* to mean "although," not "in order that." We remark also that v. 1413 of the 'Hercules Furens,' as quoted on p. 205, does not represent the reading of the MSS. This should be stated, however admirable the conjecture may be.

THEOCRITUS ON THE STAGE.

At Bedford College last week the fifteenth idyl of Theocritus, familiar to English readers through Matthew Arnold's well-known rendering of it in his 'Essays in Criticism,' was performed by pupils of the College under the general direction of Mr. A. B. Cook. The experiment was interesting, and on the whole successful. The connexion between the street crowds in ancient Alexandria on the occasion of the festival of Adonis and the Jubilee celebration of the present week must have been obvious to the audience and helped to emphasize the curiously modern tone of the idyl. Mr. Cook explained that in the main the performance had three objects in view: (1) to raise funds for the extension of the College; (2) to give some idea of the home and public life of the ancient Greeks, a knowledge of which was so necessary to a proper appreciation of their literature; (3) to illustrate the effect of what is known as the "restored pronunciation of Greek."

We may hope that the first object was accomplished, and the second may be held to have been accomplished also; for the performance as a whole, granting the extreme difficulty of presenting on the stage what was not written with that object, was highly creditable. Mr. Cook in an introductory speech happily described the idyl as an ancient "Voces Populi," and one can imagine that if any of Mr. Anstey's inimitable scenes were put on the stage it would be found necessary to eke out the action by a good deal of by-play. The same thing was done in the present instance, and, perhaps inevitably, overdone. The result was that the action, instead of being brisk and full of life, seemed at times to drag. Miss Borrow threw herself heartily into the character of Praxinoa, but was rather too emphatic. Miss Rickwood's Gorgo was more natural. The final scene, in which the two women, with the rest

of the crowd, at last make their way into the palace and see the figures of Adonis and Kypria, and hear the hymn to Aphrodite (beautifully set to music by the Rev. F. W. Bussell), was decidedly the most successful. Miss Rosamond Lucas, as the priestess of Adonis, was the central figure in this scene, and played her part admirably. Nothing could have been more graceful and appropriate than her movements, and the singing of the ode, in which she was supported by attendant maidens, was excellent.

It remains to say a word about the pronunciation. It had the advantage over that employed a week before at University College of being based more completely upon scientific principles, those, namely, that are laid down in Dr. Blass's well-known book. The effect, therefore, if unfamiliar, was on the whole more satisfactory. And as apparently the performers had been taught this mode of pronunciation from the outset, they seemed to use it with comparative ease, at any rate as far as regards the vowel sounds. It would, however, probably require a lifetime, if not more, to pronounce at the beginning of a word *θ* as *th* in "anthill," *φ* as *ph* in "uphill," and *χ* as *keh* in "bakehouse." As a matter of fact the aspirate in these cases was usually lost, though it was given with good effect when the combination occurred in the middle of a word. On the whole, it may be doubted whether this method of pronunciation will ever be generally "restored." Perhaps it will be left to the Women's University to accomplish such a feat.

Dramatic Gossip.

RUMOURS were plentiful concerning the honours to be awarded the stage and its professors. These prove, as might have been and was expected, to be false, and the solitary distinction consists of a knighthood bestowed upon Mr. Bancroft, who is now practically on the retired list. It is better so. None will grudge the Bancrofts the recognition awarded to their services to the stage, which are real; and a more promiscuous bestowal of titles, such as we were told was menaced, would only have brought the distinction itself into contempt.

THE representations at Her Majesty's of 'The Ballad-Monger' and 'The Red Lamp' are being continued, causing thus the postponement of 'A Man's Shadow.' Rehearsals of Mr. Grundy's adaptation of 'Mademoiselle de Belle-Isle' are, however, progressing. For the piece last named Miss Evelyn Millard and Miss Irene Vanbrugh have been engaged.

On the 30th inst. the St. James's will close. During the country tour which after an interval will follow Mr. Alexander will revive 'As You Like It,' with Miss Fay Davis as Rosalind, and will rehearse Mr. Carton's 'Tree of Knowledge' with a view to its production in London in the autumn.

M. DONNAY's 'Douloureuse' has passed the censure, and will duly be given at the Lyric by Madame Réjane. Whether it will be recognized after the excisions on which authority has insisted remains to be seen.

On the 9th of July a compressed version of 'Arden of Feversham' will be given by the Elizabethan Stage Society at St. George's Hall. With it will be acted 'The King and the Countess,' an episode in 'Edward III.' Both pieces will be played, as in previous experiments of the society, "after the manner of the sixteenth century."

'THE COUNTY FAIR' has been rather hurriedly withdrawn from the Princess's, and is this evening replaced by 'In Sight of St. Paul's.'

TO CORRESPONDENTS.—R. B.—A. T.—F. E. W.—D. K.—J. B.—W. H. D. R.—received.
R. N. W.—You should write to the editor of the 'Dictionary,' as requested in the preliminary notice.

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